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Maryland

HUMANITIES



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Oct 19 1995

COLLEGE PARK

Tales of Tracks and Trains

*I'm going back to Brunswick, where the engines puff and roar
And where they keep a double track, that connects with Baltimore . . .*

— Luther Martin, 1857–1922

To Our Readers

The Maryland Humanities Council devotes this issue of our magazine to "Tales of Tracks and Trains" — a brief look at the history of railroads in Maryland. Our particular thanks go to guest editor James D. Dilts for his help in putting together this edition of *Maryland Humanities*.

This issue of *Maryland Humanities* is sponsored by



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Maryland Humanities is a publication of the Maryland Humanities Council, an independent, nonprofit, tax-exempt organization. Council programs receive major support from the National Endowment for the Humanities; with additional funding from the Maryland Division of Historical and Cultural Programs; corporations, foundations and individuals.

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History in the Roundhouse

By Thomas M. Jacklin

Just walking into Baltimore's B&O Railroad Museum can be an extraordinary experience, like taking a journey down corridors of time that delve into layer after layer of American history. It's especially exciting for a chalk-in-the-pockets history teacher like me. While you cannot diminish the importance of other technologies and industries, there is something particularly powerful and pervasive about the influence of the railroad for generations of Americans.

Cheaper to build and operate than canals, the railroad could go anywhere all year long — and did so. On the eve of the Civil War, just two decades after the first carriage-like, horse-drawn cars rattled west out of Baltimore on strap rail set in stone, more than fifty thousand miles of track (most of it in the east and midwest) provided the United States with its first infrastructure and its first billion-dollar enterprise.

As the dominant business and economic institution in American life from the 1840s until well into the present century, the railroad attracted capital, stimulated industry, created markets, developed modern metal-working, spread technical skills, pioneered modern management, redefined the nature and organization of work, shaped great labor conflicts, and led to the first serious attempts to regulate industry as a whole. A symbol of progress to some and dangerous source of corruption to others, the railroad underwrote cities, built towns, spawned suburbs and settled a continent — profoundly altering the way in which Americans perceived space, time, and distance.

A railroad museum provides us with a tangible and visually arresting body of evidence about a technology, an

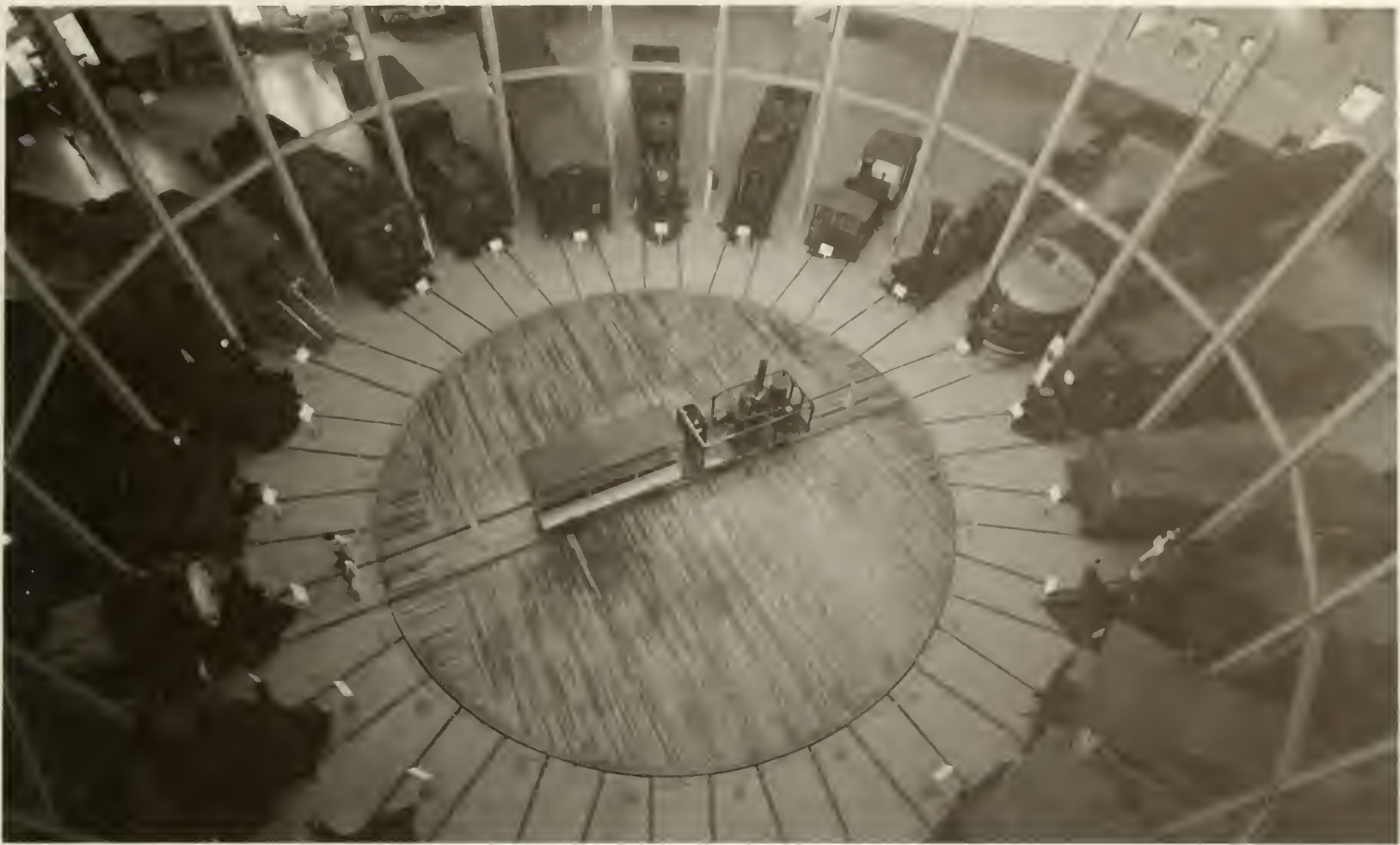
institution, and a way of life that were central to the creation of the modern world as shaped by industrial capitalism. Today's focus goes beyond the traditional emphasis on nuts and bolts to tell the story of how ordinary Americans — skilled mechanics and laborers and their families — shaped the history of railroading every bit as much as the entrepreneurs and corporate moguls whose shenanigans have customarily dominated accounts of the railroads' conquest of the continent. Combined with modern museum design and interactive displays, this approach encourages the visitor to think about the broader historical context in which railroading became central to the modernization of the American economy — with its profound effects on how people lived, worked, raised families, sought the material comforts the new industrial order promised — and suffered from the terrible human cost it often exacted. This new approach energizes railroad museums, turning them into popular and accessible classrooms for pondering the impact of technology on American life.

Railroad preservationists are also developing exciting ways to let the trains tell their stories. Consider the story of the shift from steam to diesel locomotives. Here is a splendid opportunity for the historian to explain how all of the improvements in steam locomotives from the 1920s to the 1940s worked at the margins of the 10 to 12 percent efficiency inherent in the technology. Meanwhile, the diesel locomotive, pioneered in the 1920s but not widely adopted until after World War II, started out with a 30 to 33 percent efficiency and thereby became the accountant's machine, because it brought that 20 percent difference right down to the bottom line. By the

same token, the diesel engine led to vast changes in the organization of work — first visible on the shop floor and then later among road crews — thus setting the stage for a long and complex series of labor-management disputes, some of which are still under negotiation.

Exhibits and artifacts also lend themselves to exercises in historiography. Take the case of two freight cars coupled together in the B&O Railroad Museum's roundhouse, one an iron box car built at the B&O shops during the Civil War, the other an iron "pot" hopper or coal car built in 1883. Both have the original link-and-pin couplers and hand-brakes. These devices made early railroading enormously hazardous for the brakemen who had to climb over the tops of cars on a moving train and apply each brake by hand or stand between the cars and drop a coupling pin into a link — day or night, in good or bad weather. At the same time the engineer, who could not see the brakemen, moved his engine toward the coupling with nothing for brakes but back pressure on the engine's cylinders.

A generation of business and economic historians whose studies once dominated the field might point out how those cars lowered the cost and increased the speed of moving coal and grain, thus making possible the exploitation of enormous resources in the west and opening up a vast market for iron, timber, and other industries. An earlier generation of progressive labor and political historians would see in that same equipment the story of how low wages and dangerous working conditions subsidized economic development and resulted in popular pressure for safety regulations in a fight led partly by a politically awakened and increasingly



The B&O Railroad passenger car shop, commonly known as the roundhouse, was designed by architect E. Francis Baldwin. Built in 1884, it now serves as the home of Baltimore's B&O Railroad Museum.

organized labor movement. Finally, a recent study of railroad work by Walter Licht suggests that hazards notwithstanding, the railroad offered the first real possibility of a career built on experience and skill for the German and Irish immigrant brakemen who survived the rigors of the life to become superintendents, yardmasters, and trainmasters with the huge responsibility of running an industrial system spread across the nation.

The B&O Railroad Museum is by no means the only place where a whole new way of looking at railroad history

and industrial heritage is blossoming. Interested tourists and students would be well advised to visit the Ellicott City B&O Railroad Museum or the Brunswick Railroad Museum — to mention just two places where Maryland's railroad history is preserved and presented in engaging ways. Indeed, railroad preservationists throughout Maryland are pioneering a new history of American railroading, one that is both accessible and intellectually sophisticated. Across the state their message to the public is the same: "Welcome aboard."

Editor's Note: Additional information on railroad museums in the Free State can be found in "Maryland's Best Kept Humanities Secrets" on pages 35–35 of this issue of Maryland Humanities.

Dr. Thomas M. Jacklin has taught American history at the University of Baltimore since 1979. He has been a docent and docent trainer on the volunteer staff of the B&O Railroad Museum since 1992. His essays on American social and political history have appeared in several scholarly journals including the South Atlantic Quarterly, Mid-America, and Maryland Historical Magazine.

Railroad Towns in Maryland

By James D. Dilts

The late Lewis Mumford once explained that the human geography of New York State, as defined by its transportation systems, was easy to grasp. From New York City north following the Hudson River to Albany-Troy-Schenectady, then west along the Mohawk Valley ultimately to Buffalo, lay the great armature of trade and travel that made New York the Empire State. No other state touches both the Atlantic Ocean and the Great Lakes or has a river that breaks through the Appalachian Mountains. New York's grand avenues of commerce — the Erie Canal, the New York Central Railroad, and the New York State Thruway — followed all or part of this natural route.

The synergy between geography and transportation in Maryland was more complicated, but still demonstrable, according to a state legislator 150 years ago. He described the principal line of its public improvement as a huge backward checkmark running the state, beginning at Elkton in the northeast, tracing the shoreline of the Bay down to Baltimore, then arcing west through the Potomac Valley to Cumberland and beyond. With the addition of Washington, D.C. as the southern anchor, Maryland's ancient and modern highways, its historic Chesapeake and Ohio Canal, and its major railroads proceeded over much of this venerable transportation corridor. Stretching through it, like knots in a rope, lie the towns the railroads created or helped to build up.

George Washington, on his journeys in the late 1700s, often crossed the Susquehanna River at Perryville, known then as Lower Ferry. The Cecil

County town first saw rail service in 1837 when the Wilmington and Susquehanna Railroad opened as one in a series of short lines. These consolidated a year later as the Philadelphia, Wilmington, and Baltimore (PW&B) Railroad. The coaches were transferred directly onto a steam ferry boat, the *Susquehanna*, for the ride over to Havre de Grace on the southwestern side of the river and the continuation of the train journey to Baltimore and Washington. During the winter of 1852–53, the river froze solid enough for a temporary track to be laid on the ice; 1,378 passenger and freight cars passed over it before the rails were removed prior to the spring breakup. Another steam ferry, the *Maryland*, was put in service in 1854.

The ferries were made obsolete when the PW&B Railroad erected a timber bridge in 1866 and extended a branch line up the northeast side of the river to Port Deposit. In 1875 the railroad built an iron bridge, and the former span was converted to highway use. It lasted as a pedestrian bridge until the 1940s when it was demolished; only the piers remain. In 1881, the Pennsylvania Railroad gained control of the PW&B. Then, in 1884, the Baltimore and Ohio Railroad crossed the Susquehanna with a bridge via Garrett Island and completed a competing line to Philadelphia in 1886.

Both the Pennsylvania and the Baltimore and Ohio railroads constructed new bridges at Perryville in 1906 and 1910 respectively. By that time, Perryville had become a junction between the Pennsylvania Railroad's line to Washington and its Susquehanna Branch that followed the river to Port Deposit and on up to

Harrisburg. The roundhouse and repair shops at Perryville have largely disappeared, but the 1905 station built as part of the new bridge construction and track realignment has been handsomely restored. In May 1991 the station welcomed its first local patrons in many years when MARC train service to Baltimore and Washington began from Perryville. Today's passengers cross the Susquehanna River on basically the same alignment as rail travelers did in times past.

Meanwhile in Garrett Park, things are quietly contentious — just the way the residents prefer them, according to the official town historian, Barbara Shidler. Garrett Park, a self-enclosed and feisty residential community situated in Montgomery County, encompasses 150 acres, 362 houses, and 1,000 souls, many of them convinced that they live in "Eden rediscovered."

It was planned that way. "Garrett Park will be *the* suburban town of the National Capital," the brochure of the Metropolitan Investment and Building Company proudly declared in 1887. "It will be to Washington what Tuxedo Park is to New York, Bryn Mawr to Philadelphia, and Hyde Park to Chicago." Located twelve miles and thirty minutes from downtown Washington via the B&O Railroad's Metropolitan Branch, "Residents of Garrett Park will enjoy superior railroad facilities," promised its developers.

The B&O's Metropolitan Branch, extending 42 miles from Washington to Point of Rocks, opened in 1868. The railroad erected its typical suburban station in Garrett Park in 1895; it was



The 1905 Perryville Railroad Station built by the Pennsylvania Railroad has recently been restored; MARC service began from Perryville in 1991.

demolished in the 1950s. The charming but tiny "passenger waiting room" that stands there today was moved to Garrett Park from Landover in 1989.

The railroad isn't the only game in town anymore — two Metro stops and Route 270 are close by. From a two-lane dirt road that saw an occasional automobile seventy years ago, nearby Rockville Pike has become a roaring artery lined with strip shopping centers and larger malls like White Flint, so completely overshadowing Garrett Park that if you didn't know exactly where you were going, you would never find the place.

Yet the town has survived several waves of suburban expansion and internal upheavals to emerge triumphant as a model community. The latest concern is a proposed development at the corner of Rockville Pike and Strathmore Avenue, the sole entrance to Garrett Park. "Any time anything happens on the pike, the citizens go into orbit," Mrs. Shidler said. "They are people of enormous talent, energy, and dedication. A crisis arises and they fall to. The lawyers start researching, the publicists start publicizing. I don't know of many places that carry on this fierce a defense of a way of life that we want to keep."

Garrett Park's tradition of taking important matters into its own hands began with its incorporation in 1898 "for the express purpose of getting rid of Mrs. Grace E. D. Sprigg's indoor plumbing," according to *Garrett Park*, a 1974 town history prepared by Mrs. Shidler and others. This came about because Mrs. Sprigg's system required a cesspool and Garrett Park residents, concerned about a typhoid epidemic in neighboring towns that year, thought it would contaminate their wells. The town's new sanitary regulations outlawed cesspools and required outdoor privies that could be regularly emptied. The ensuing contest between the town council and

Mrs. Sprigg ended up in the courts, but Garrett Park won and the Sprigg family left town.

Another municipal battle erupted in 1955 when the U.S. Postal Service wanted to close the Garrett Park branch and institute home delivery. The residents objected, held mass meetings, and called their senators and congressman. The Postal Service backed off, and residents still get their mail and gossip at the general store from the postmistress of Garrett Park.

Many Garrett Parkers are federal government employees; their houses range from spacious nineteenth-century Victorians to tiny, one-bedroom "Chevy Houses," built in the 1920s and originally equipped with a "built-in" radio, a Murphy bed, and (optionally), a Chevrolet in the garage, to Sears, Roebuck & Co. "Honor Bilt" homes of the 1930s. Split-levels were added in the 1950s, and the latest models are \$650,000 post-modern Victorians, controversial due to their large scale. The fact that the town represents so many different types of domestic architecture was a major reason that it was added to the National Register of Historic Places in the late 1970s.

During a brief tour, Mrs. Shidler pointed out trees planted across streets to block automobile access from a community to the south and a public tennis court built to frustrate a developer on the north who wanted to run a street through Garrett Park. Yet while Garrett Park was sealing its borders against suburban encroachment, it was broadening its general outlook. In 1982 the town declared itself a nuclear-free zone, evidently the first in the United States to do so.



This passenger waiting room was moved to Garrett Park from Landover in 1989.

Not far distant in miles, but worlds apart in appearance and outlook is the gritty railroad town of Brunswick, located about halfway between Point of Rocks and Harpers Ferry. After years of decline and false starts, the town remains, but the railroad industry that was the town's life blood has basically departed.

Dozen of freights, MARC trains, and Amtrak's *Capitol Limited* pass through Brunswick daily, but the train yards are all but abandoned. They were once the largest in the East, extending for seven and a half miles on either side of town with 104 miles of diagonal

track and a capacity of 4,250 cars. The roundhouse that serviced steam locomotives and diesels and finally cars is closed, and the B&O Railroad YMCA — Brunswick's combination hotel, restaurant, and social center — burned down several years ago.

What's left is the town, with streets and buildings rising dramatically past the lowland away from the river. The "Brunswick Commuter Lounge," with its booths and pool tables, could pass for Garrison Keillor's "Side-Track Tap." Brunswick is now trying to capitalize on its attractive location and the

collective memories of its railroad families through its Potomac River Festivals and Railroad Days celebrations.

Brunswick was known as Berlin in the mid-1830s when the C&O Canal and the B&O Railroad arrived on the scene. The original town, founded in 1787, was situated on the widest flat between the river and the hills along this stretch of the Potomac. That made it a suitable spot for the B&O's new east and west-bound freight classification yards, which were constructed in stages between 1890 and 1907. In the meantime, the town changed its name to Brunswick to avoid confusion with the Eastern Shore's Berlin.

In short order, the boomtown became a company town. The population jumped from 300 to 2,500 by 1900 and then to 5,000 by 1910. The B&O acquired additional property, laid off streets, and built houses which were occupied by railroad men. The company provided the town's payroll and its moral guidance. Saloons were banned from the town in 1900 as a safety hazard; the YMCA building was dedicated in 1907.

Then followed the characteristic boom-and-bust cycle. The B&O employed almost 1,300 men in Brunswick in the 1920s, but the Depression hit the town especially hard and the shops almost closed; WPA projects came to the rescue. The war years were as beneficial for Brunswick as they were for railroads across the country: roughly 700 men were at work in the yards and shops and the population had leveled off at about 3,500. In December 1953, however, the last steam engine headed



Brunswick in 1966 — the station and the trains remain.

west, and the atmosphere changed forever in Brunswick. The shops converted to diesel repair and maintenance; the switch also meant a change for the yards. Half of the Brunswick yards were closed in 1960 when the B&O built a new classification yard in Cumberland.

There was a brief comeback in 1978 when the Chessie System, an affiliation of the Baltimore and Ohio and Chesapeake and Ohio railroads, opened a new coal-classification yard at Brunswick. But it was short-lived. Ten years later, the CSX Corporation, made up of the former Chessie System combined with the Seaboard Coast Line, eliminated Brunswick as a division point and shortly closed the new coal-classification yard and the roundhouse, which had re-converted to car repair.

Railroaders today reminisce around an extensive HO scale model of the B&O Railroad located on the third floor of the Brunswick Railroad Museum, whose rear windows overlook the empty train yards and roundhouse that remain in lasting homage to the town's past.

James D. Dilts is a freelance writer. His The Great Road: The Building of the Baltimore & Ohio, the Nation's First Railroad, 1828-1853, published last year by Stanford University Press, won the 1994 Hilton railroad history book award from the Railway & Locomotive Historical Society.

Light Rail, Heavy Heritage

By Herbert H. Harwood, Jr.

What goes around comes around — witness Baltimore's "new" light rail system. The twenty-two mile rapid transit line between Timonium and Glen Burnie carried its first paying passengers in April 1992 and was fully completed fifteen months later. But it was hardly new. When those austere-looking, antiseptically white electric cars started down the track, they were merely the latest vehicles on a rail line that had been in continuous service for 161 years. Indeed, virtually the entire light rail route is a trip through Maryland's transportation history since more than twenty miles of track are laid directly on the bed of some form of earlier rail carrier.

One section was one of this country's earliest railroad projects. Over its life it has seen trains powered by horses,

steam locomotives, and diesels. It grew into a strategic, intensely busy main line with presidents, royalty, and lesser dignitaries viewing the passing scenery from the windows of their private cars. Four presidents, including Lincoln, rode it to their final resting places. Another part of the light rail line began as a steam powered short line, metamorphosed into a high-speed electric inter-urban line, then retrogressed to a diesel freight line. City streetcars of every variety once ran over still another section — horse cars, cable cars, electric trolleys, and even an experimental steam "dummy."

Oddities, ironies, and recycling came with construction of the light rail, too. One part of the route — abandoned and dismantled fifty-six years earlier — had not seen a passenger train for

seventy-one years. Another area had been electrified, de-electrified, and now was electrified again. On the other hand, plans had been made to electrify one section seventy-six years before — it took the light rail project to bring those plans to fruition. The location selected for the sleek new repair shop had been used for the same kind of work 119 years earlier.

And that was just the rail line itself. The modern light rail cars whisk their riders past the city's nineteenth-century spine — along tracks revealing a constant succession of physical relics from a lively, gritty, long-vanished Baltimore. True, there are the inevitable late twentieth-century blots — mostly in the form of expressways and featureless suburban sprawl — but on balance the light rail line's heritage and scenery are unmatched anywhere in urban public transit.

The new system's birth certificate can be dated February 13, 1828, when the Baltimore and Susquehanna Rail Road was chartered. Its aim was to build directly north to the Susquehanna River in Pennsylvania in order to draw the trade of central Pennsylvania through the port of Baltimore. Construction began in late 1829, following the Jones Falls valley out of the city.

Almost two years passed before the first regular service began, and even then the horse-powered system covered only six miles (as far as present-day Lake Roland). It wasn't until 1840 that the struggling railroad reached its first goal, Wrightsville, Pennsylvania. More growing pains followed, punctuated by a catastrophic head-on collision south of Ruxton on July 4, 1854, in which thirty-five people died. That same year the unhappy Baltimore and Susquehanna was reorganized as the Northern Central Railway.



A MTA light rail car passes by one of the grandest symbols of the nineteenth-century Jones Falls industrial complex — the restored 1877 Meadow textile mill. Photo by Herbert H. Harwood, Jr.

Heavy electric Baltimore & Annapolis trains — shown here just before the end of service in 1950 — developed suburbs like Baltimore Highlands and Rosemont. Photo by Herbert H. Harwood, Jr.

Better times came and the Northern Central grew into an ever-busier and larger system, eventually reaching as far north as Lake Ontario. In 1861 the railway became a vassal of the lordly Pennsylvania Railroad, the country's most important and powerful rail system. Through the "Pennsy" it linked Baltimore with points as far west as Chicago and St. Louis. In the process the Northern Central helped the early milling industry along the Jones Falls grow into Maryland's largest single industrial concentration in the nineteenth century. The hulks of the huge textile mills, the Poole and Hunt foundry complex, and various specialty manufacturers still line the tracks as far north as Mt. Washington. They include one of the country's oldest surviving cotton mill structures (the 1810 Washington mill) and several communities of millworker houses dating to the 1840s and 1850s.

The Northern Central also stimulated a new nineteenth century social phenomenon — the railroad suburb. In a society limited to the speed and stamina of a horse, speedy rail service made it possible to live in the country and work in the city for the very first time. What has been claimed as the country's first planned commuter suburb was laid out in 1852 along the Northern Central line in Lutherville. Two years later a similar community was created down the line at Mt. Washington, and by the 1890s Ruxton and Riderwood had also appeared — all served by frequent local trains from Cockeysville and Parkton.

Inevitably the Northern Central declined and fell. Traffic dwindled during the Depression and rapidly disintegrated after World War II until 1959 when the last of the clubby Parkton locals ran down the track. During 1971 Tropical Storm Agnes

washed out sections of the line, reducing the once-proud, double-tracked main line to a moth-eaten freight spur to Cockeysville. Two fine suburban stations survived it all — the large and unusual 1876 stone structure at Lutherville and the 1903 Riderwood station attributed to Philadelphia architect, Frank Furness. Now private residences, they both look out — perhaps wistfully — at the light rail trains whizzing by.

Today, the upper end of the old Northern Central is a popular hiking-biking trail stretching from Cockeysville to the Pennsylvania line while the light rail line utilizes the old route between Timonium and North Avenue in Baltimore. Once downtown the cars roll streetcar-style along Howard Street, which last saw streetcars in 1940. Prior to that rails existed on Howard Street from the mid-1830s on, initially as a connection between the Northern Central and the Baltimore & Ohio Railroad. During the Civil War it was a critical funnel for troops and supplies between North and South and carried Lincoln on his way to Gettysburg.

When the railroads gave up the street in 1871, they were quickly replaced by several city horsecar companies anxious to serve one of the city's

primary commercial, cultural, and residential arteries. Electric streetcars replaced the horsecars in the mid-1890s, but not before one of the lines had a brief, ill-timed fling with cable cars. By 1923 streetcars from six major city routes jammed Howard Street in a tight parade. Ironically it was one of the earliest city thoroughfares to lose its car tracks. When the Howard Street extension and bridge were planned in the late 1930s it was decreed that old-fashioned streetcars had no place on the modernized artery. In 1940 the deed was done and Howard Street was proudly advertised as "freewheeling."

When the tracks were re-laid half a century later, streetcars were again fashionable but Howard Street was not. Despite the ensuing hard times, much of the nineteenth-century street survives, a rich variety of historic and architectural treasures ranging from 1820s-era townhouses to those grandiose pinnacles of retailing — the 1888 Hutzlers Palace and the 1899 Stewart & Co. store. Two eras of railroad terminals anchor the street at either end. To the north is the B&O's 1896 Romanesque/Renaissance Mt. Royal station — once the most civilized and genteel place to board a train in the city. At the southern end is the recently





During the Northern Central's glory years, the Chicago-bound Liberty Unlimited was a regular late-afternoon sight pounding through Lutherville with its double-headed Pacific-type steamers. The date is 1940. Photo by E. L. Thompson, Collection of Herbert H. Harwood, Jr.

restored Camden Station, built by the B&O between 1856 and 1865 as an ostentatious means of showing the world that it finally reached to the Ohio River and was now a major power in the railroad world.

The light rail line's southern end is its most youthful, a mere 106 years old when rail service began. In March 1887 the steam trains of the Annapolis & Baltimore Short Line (known as the Annapolis Short Line) began shuttling through the woods and farms between the state capital and Baltimore's Camden station. They were replaced by impressive wood-bodied electric cars in 1908, which ran on half-hourly

schedules. With the availability of frequent electric train service the former farmlands and estates slowly became suburban tracts with names like Rosemont, Baltimore Highlands, Linthicum, and Ferndale.

In 1908 another high-speed, electric inter-urban line, the Washington, Baltimore & Annapolis (WB&A), opened between Baltimore and Washington, D.C. The WB&A closely paralleled the Annapolis Short Line between Linthicum and the present Patapsco Avenue light rail station, creating a busy racetrack where trains swept by every few minutes. The two

companies merged in 1921 only to split apart again when the WB&A died in 1935, a victim of the Depression, automobiles, and railroad competition. Re-emerging as the Baltimore & Annapolis, the old Annapolis Short Line staggered through World War II, sagging under loads of servicemen, midshipmen, and commuters. By then the company was also in the bus business and pragmatically saw its future there. In early February 1950 the weary electric cars ceased running with the rails remaining for diesel-powered freight trains. By the mid-1970s the tracks had receded until only six weedy miles remained. By a different route it had reached the same dead-end as the Northern Central — and happily it has had the same rebirth. The balance of the old line to Annapolis is also a hiking trail, but it might see electric trains again some day.

There is more to come. It is hoped that by 1997 light rail cars will be rolling past the early nineteenth-century quarries and lime kilns south of Cockeysville and into the neoclassical 1911 Penn Station in Baltimore. For Baltimore's newest transit system, the future always will be the past.

Herbert H. Harwood, Jr. is a retired CSX Transportation official with an avocational interest in railroad history. He has the author of several books including two on the Baltimore & Ohio Railroad, Impossible Challenge and Royal Blue Line, and his latest, Baltimore's Light Rail: Then and Now.

Rails, Resources, and Resorts: The Opening of Maryland's Coal Region

By Donna M. Ware

Railroads played a vital role in the development of the natural resources of western Allegany and Garrett Counties. The region's rich deposits of coal, iron, and clay, as well as its natural beauty, remained commercially inaccessible until a transportation network was established.

The presence of coal in the Georges Creek Valley was known at least as early as 1736, when Benjamin Winslow recorded it while mapping the Potomac River. The first documented use of Maryland coal was at a Hagerstown nail plant in 1789. However, the first incorporated commercial venture in extracting coal did not occur until the formation of the Maryland Mining Company in 1828, also the year of groundbreaking for both the Chesapeake & Ohio (C&O) Canal and the Baltimore & Ohio Railroad (B&O).

Between 1828 and 1850, thirty coal or coal and iron companies were incorporated by the General Assembly with the expectation that both the canal and railroad would be completed expediently. Due to political and financial difficulties, the B&O Railroad did not reach Cumberland until 1842 and the C&O Canal not until 1850. The following decade was important to Maryland's coal industry. During 1851, the C&O Canal's first full operating year, almost 83,000 tons of coal were shipped from the Georges Creek region. That same year, the B&O hauled approximately 175,000 tons of coal—up from 10,000 tons in 1843.

Many of the early mining ventures were supported by English investors. Beginning in the 1830s, several English and American geologists and



Miners at Eckhart Mines near Frostburg, Maryland. Initially operated by Maryland Mining Company, the mine was later run by Consolidation Coal. Photo courtesy the Maryland State Archives, Special Collections (The Robert G. Merrick Collection) MSA SC 1477-5601.

civil engineers made scientific reports stressing the quality of the coal and giving glowing accounts of the potential development of the Maryland coal field. In an 1836 report to the Boston and New York Coal Company, John Powell, a geologist familiar with all varieties of European coal, declared that none were comparable to the Georges Creek coal.

The earliest company towns were paternalistic entities, patterned after typical English mining estates. Developed in an isolated region, the companies had to provide everything for their colliers and maintained

absolute control over their lives. The Maryland Mining Company built the first of the company towns, Eckhart Mines, in 1835. By 1852, seventy small stone cottages and log, frame, and brick dwellings surrounded the mine opening on the company's property, situated east of Frostburg on the National Road. The mine superintendent occupied a more refined, commodious stone house on a knoll overlooking the miners' cottages.

The Maryland Mining Company never experienced real financial success, even after the arrival of the B&O in Cumberland. In 1845 the company constructed a railroad from its mines in Eckhart to the Narrows, where it connected with the Maryland and New York Iron and Coal Company's line, which ran from their ironworks in Mount Savage. This did not ease the company's financial straits, and its demise coincided with the 1851 death of its president, Matthew St. Clair Clarke. One year later the company's holdings were offered at public sale and purchased by the Cumberland Coal and Iron Company.

The town of Lonaconing was developed by the Georges Creek Coal and Iron Company. In 1839, on the occasion of the first successful run of iron from the company's blast furnace, company operators reported to their stockholders the existence of a "flourishing village" numbering "700 souls," with "neither drunkard nor beggar." Before constructing accommodations for the four hundred workmen and their families, the Georges Creek Coal and Iron Company purchased all available houses in the vicinity of its works.



A circa 1920 photograph of the Kempton coal storage bin; it is no longer in existence. Photo courtesy of The Johns Hopkins University Press.

They rented these to certain employees, who in turn operated them as boardinghouses, charging three dollars per week for food and lodging. Most early companies in the region followed this practice. In the 1840s, the Georges Creek Coal and Iron Company built a tram road from its ironworks in Lonaconing to Clarysville where it met the Maryland Mining Company's line.

In 1842 the operators of the Maryland and New York Iron and Coal Company reported the construction of a village known as Mount Savage on Jennings Run. Consisting of twenty-two dwellings, a school, a store, and buildings for the manufacture of iron, the village was situated in the vicinity of an earlier community known as Arnold's Settlement. In 1844 the company built a branch rail line from their ironworks to connect with the B&O line in Cumberland. By 1855, in addition to the ironworks, Mount Savage boasted a brickworks, coal mines, and the shops for the Cumberland & Pennsylvania (C&P) Railroad, formed in 1850 by the Mount Savage Iron Company (successor to the Maryland and New York Iron and Coal Company).

William Cullen Bryant vividly described the growing industrial nature of the Georges Creek Valley after his visit to the region in 1860:

The railway which brought us to Mount Savage is one of the most picturesque in the United States. For more than one hundred and fifty miles it follows the course of the Potomac, winding as the river winds, making sudden turns around lofty crags, sweeping around the base of grassy hillsides, passing under old forests, now bright with their autumnal hues, and sometimes coming out into fair open valleys. . . . At Cumberland you leave the Baltimore and Ohio Railroad, and enter a single passenger-car at the end of a long row of empty coal-wagons, which are slowly dragged up a rocky pass beside a shallow stream into the coal regions of the Alleghenies. You alight among smoking furnaces and forges and vast heaps of cinders at Mount Savage. . . . Our party made a visit to a coal-mine some three miles distant from Mount Savage. From one of the black entrances flowed a lively little stream with yellow waters. . . . Leaving the Stygian rivulet we came to another entrance, out of which a train of loaded trucks was passing, every one of which was attended by a miner blackened from head to foot with the dust of this task and wearing in the front a small crooked lamp to light his way. As they emerged from the darkness they looked like sooty demons of the mine with flaming horns coming from the womb of the mountain.

Before the Civil War, new company towns sprang up as more coal companies formed to capitalize on the emerging transportation network. Most of these towns differed in nature from more paternal prototypes in the region. While companies still provided

housing for their workers, a few laid out building lots which were sold to miners and the general public as a speculative venture.

The development of the coal industry after the Civil War was characterized by the combination of smaller companies into larger, more powerful conglomerates. One of the best known, the Consolidation Coal Company, was organized in 1860 but did not begin operation until 1864. It was made up of the Ocean Steam Coal Company, the Frostburg Mining Company, and the Mount Savage Iron Company (which also owned the Cumberland and Pennsylvania Railroad). In 1870 Consolidation Coal acquired the Cumberland Coal and Iron Company, which encompassed the old Maryland Mining Company holdings, including the company railroad from Eckhart Mines to Cumberland. This and subsequent acquisitions resulted in a monopoly of the existing railroad facilities and ownership of over half the coal lands in the region. By the early twentieth century Consolidation Coal had expanded into Pennsylvania, West Virginia, and Kentucky; it eventually became the largest bituminous coal company in the eastern United States.

The construction of the B&O Railroad across the Allegheny Mountains in the mid-nineteenth century resulted in significant changes for Garrett County. Towns established along the main line, such as Bloomington, Swanton, Altamont, Skipnish, and Hutton, became important shipping points and trade centers for the expanding lumber and coal industries.

In 1880 the construction of the Potomac and Piedmont Railroad, which ran from the B&O line in Piedmont south along the North

The luxurious Deer Park Hotel was designed by the Baltimore architectural firm of Baldwin and Pennington for the B&O Railroad; it is no longer standing.



Branch of the Potomac River into West Virginia, led to the development of the North Branch valley and southern Garrett County. Largely through the efforts of Henry Gassaway Davis, a West Virginia Congressman and Senator and owner of coal and lumber businesses, the North Branch valley became an important coal and lumber region. In 1881 Davis changed the name of the Potomac and Piedmont Railroad to the West Virginia Central and Pittsburgh Railroad. Four years later the railroad reached Davis, West Virginia, running the length of the North Branch valley from Piedmont. By 1885, five mines and sixteen sawmills supported small company towns along the line. These towns were named for Davis's colleagues who were stockholders in what became known as the "Senatorial Railroad."

Another of Davis's enterprises, the Davis Coal and Coke Company, was formed about 1895. From the operation of mines on Franklin Hill between Georges Creek and the Savage River, it eventually expanded south along the North Branch on both the West Virginia and Maryland sides of the river. In 1912 what would become one of Maryland's most sophisticated and productive early twentieth-century deep mines was built at Kempton in the southwestern corner of Garrett County. A spur line from the West Virginia Central was constructed, and Kempton Mine began shipping coal in 1914.

While Maryland's "sooty demons of the mine" toiled underground, the middle and upper classes enjoyed the natural beauty of the region. The resort era in Garrett County began in 1873 with the opening of the Deer Park Hotel and lasted into the

twentieth century with the construction of Deep Creek Lake in 1923. Built by the B&O, Deer Park became the most exclusive resort in Garrett County, frequented by presidents and prominent citizens from Baltimore, Washington, and Philadelphia.

The success of the Deer Park Hotel prompted the B&O to build a second hotel in nearby Oakland. Opened in the summer of 1876, the Oakland Hotel featured a large ballroom; accommodations for over one hundred guests; extensive grounds of maple, oak, and pine trees; and an excellent location directly across the tracks from the B&O station.

The oldest and most architecturally intact resort community along the B&O line is Mountain Lake Park. The town was established in 1881 by the Mountain Lake Park Association, a group of five Methodist ministers from Wheeling, West Virginia. Founded upon "Christian principles," Mountain Lake Park became Maryland's "Mountain Chautauqua," modeled after the famous Chautauqua of New York (see related story on page 32).

Today the resort industry in Garrett County is thriving, and coal is still mined in the region. However, the

heyday of Maryland's deep-mining era has long since passed. Few physical remains can be found where huge mining complexes once stood. These isolated structures—mine openings, ventilation fans, tipples, powerhouses, abandoned rail lines and tram roads—stand as memorials to the deep-mine era in Maryland. The villages which once housed the proud and industrious Maryland miners (and occasionally still do) survive, representing some of the oldest extant mining towns in the United States—a legacy that should not be lost to future generations.

*Donna M. Ware served as project director of the Maryland Historical Trust and Maryland Bureau of Mines' Coal Region Project from 1980 to 1983. This resulted in her book *Green Glades and Sooty Gob Piles: The Maryland Coal Region's Architectural and Industrial Past* (Maryland Historical Trust Press, 1991). Portions of this article were excerpted from the book. Since 1983 Ms. Ware has been employed as the historic sites planner for Anne Arundel County. She holds a B.A. in history from Emory & Henry College and an M.A. in American studies from the George Washington University. She is also the author of *Anne Arundel's Legacy: The Historic Properties of Anne Arundel County* (1990).*

Humanities in the Nation

"Whence shall we expect the approach of danger?"

Excerpts from the testimony of filmmaker Ken Burns at the February 16, 1995 Interior Appropriations Subcommittee Hearing.

For more than fifteen years I have been producing historical documentary films, celebrating the special messages American history continually directs our way. The subjects of these films range from the construction of the Brooklyn Bridge and the Statue of Liberty to the life of the turbulent Southern demagogue Huey Long; from the graceful architecture of the Shakers to the early founders of radio; from the sublime pleasures and unexpected lessons of our national pastime to the searing transcendent experience of our Civil War.

... Without a doubt, my series on the Civil War could not have been made without the National Endowment for the Humanities. The Endowment not only provided one of the project's largest grants, thereby attracting other funders, and oversaw nearly every aspect of the production, but also, through unrelated grants to other institutions, helped restore the archival photographs we would use to tell our story. Much of the seminal research our scholars provided came from NEH supported projects. And their interest in our progress insured at critical junctures that we did not stray into myth or hagiography.

But now, and sadly not for the first time, I hear critics saying that these remarkably efficient Endowments must be scrapped, that our government has no business in the arts and humanities, that we must let the marketplace alone determine everything in our cultural life, that these huge broad based institutions are essentially elitist, that a few controversial projects prove the leftist political bias of not only the Endowments but the entire artistic and academic communities. . . .

Since the beginning of this country, our government has been involved in supporting the arts and the diffusion of knowledge, which was deemed as critical to our future as roads and dams and

bridges. Early on, Thomas Jefferson and the other founding fathers knew that the pursuit of happiness did not mean a hedonistic search for pleasure in the marketplace but an active involvement of the mind in the higher aspects of human endeavor — namely education, music, the arts, and history. Congress supported the journey of Lewis and Clark as much to explore the natural, biological, ethnographic, and cultural landscape of our expanding nation as to open up a new trading route to the Pacific. Congress funded, through the Farm Securities Administration, the work of Walker Evans and Dorothea Lange and other great photographers who captured for posterity the terrible human cost of the Depression. At the same time, Congress funded some of the most enduring writing ever produced about this country's people, its monuments, buildings, and backroads in the still much used and admired WPA guides. Some of our greatest symphonic work, our most treasured dramatic plays, and early documentary film classics came from an earlier Congress' support.

... the marketplace could not have made and to this day could not make my Civil War series, indeed any of the films I have made. That series was shown on public television, outside the marketplace, without commercial interruption All real meaning in our world accrues in duration; that is to say, that which we value the most — our families, our work, our art — has the stamp of our focused attention. Without that attention, we do not learn, we do not remember, we do not care. We are not responsible citizens. The public programs in media that the Endowments have sponsored on public television . . . offer the rarest treat amidst the outrageous cacophony of our television marketplace — they give us back our attention. And by doing so, insure that we have a future.

... The marketplace does not save the old papers of a founding father, it doesn't fund research into that which enriches our heritage — not necessarily our pocketbooks or what is fashionable

at the moment . . . many persist with the notion that these grass roots agencies are somehow only for the privileged or, heaven help us, New Yorkers. But I say, tell that to the rural areas that lose their art exhibit, the regional or small town symphony that closes for lack of funding, the researcher that might, just might, discover the unpublished manuscript of a great writer or the unfinished sonata of a great composer, but can't because there is no endowment. Who will keep the record, the true record, of our country? Surely not the Madison Avenue, sanitized, abbreviated version of our country's history that the marketplaces' purveyors have continually produced.

One hundred and fifty seven years ago, in 1838, well before the Civil War, Abraham Lincoln challenged us to consider the real threat to the country, to consider forever the real cost of our inattention: "Whence shall we expect the approach of danger?" he wrote. "Shall some transatlantic giant step the earth and crush us at a blow? Never. All the armies of Europe and Asia could not by force take a drink from the Ohio River or make a track in the Blue Ridge in the trail of a thousand years. No, if destruction be our lot, we must ourselves be its author and finisher." As usual, Mr. Lincoln speaks to us today with the same force he spoke to his own times.

... Few things survive in these cynical days to remind us of the Union from which so many of our personal and collective blessings flow. And it is hard not to wonder, in an age when the present moment consumes and overshadows all else — our bright past and our dim unknown future — what finally does endure? What encodes and stores the genetic material of our civilization, passing down to the next generation — the best of us — what we hope will mutate into betterness for our children and our posterity? . . . [The Endowments] are the best thing we have to remind us why we all still agree to cohere as a people. And that is a good thing.

Recent NEH Grants

The following institutions have recently received grants from the National Endowment for the Humanities.

From the Division of Public Programs

Great Blacks in Wax Museum, Inc., Baltimore. Up to \$45,000 in outright funds to support planning for an exhibition on Baltimore's Royal Theater and the history of black entertainers in America. Joanne M. Martin, Project Director.

Institute for the Study of Civic Values, Pennsylvania. \$19,800 to conduct *Community and Civic Values*, a National Conversation program to be conducted in twenty-five cities, including Baltimore, during Spring 1996.

The Johns Hopkins University, Baltimore. Up to \$181,561 in outright funds plus an offer of up to \$150,000 in matching funds to support digitization of the Lester S. Levy collection of popular sheet music dating from 1780 to 1960 and making these materials available on the Internet.

From the Division of Research Programs

W. F. Albright Institute, Baltimore. Up to \$20,000 in outright funds to support the program of humanities fellowships at the W. F. Albright Institute of Archaeological Research in Jerusalem. Seymour Gitin, Project Director.

Cynthia L. Martin, Lanham. Up to \$35,000 in outright funds to support a translation of the memoirs of a Russian artist active in the pre-GLASNOST dissident movement in the Soviet Union.

From the Division of Fellowships and Seminars

Christine M. Adams, Waldorf. Up to \$4,750 in outright funds for *The Society of Maternal Charity*.

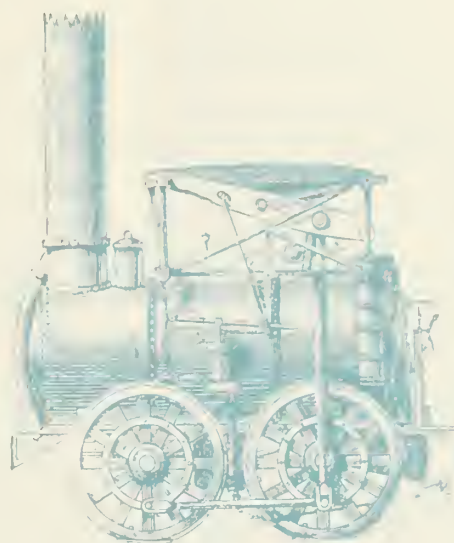
Eytan Bercovitch, Baltimore. Up to \$30,000 in outright funds for *Agency and Concealment among the Atbalmin of Papua New Guinea*.

Marcel Detienne, Baltimore. Up to \$30,000 in outright funds for *Apollo in the Field of Polytheism*.

Andrew L. Habermacher, Prince George's Community College, Largo. Up to \$3,000 in outright funds for *Cultural Persistence and Transformation among the Mande of Francophone West Africa*.

Heather L. Hartig, Cockeysville. Up to \$2,100 in outright funds for *Revolutionary Dreamers: Russian Populism, 1861-81*.

Annemarie H. Hindman, Frederick. Up to \$2,100 in outright funds for *Women's Social Circles in the Mid-1800s: In the Settled East and on the Frontier*.



Lauren P. Holston, Baltimore. Up to \$2,100 in outright funds for *Who Emigrated to the West in the 19th and Early 20th Centuries in America?*

Alexander E. Hooke, Villa Julie College, Stevenson. Up to \$3,000 in outright funds for *Nietzsche on Ascetic Ideals*.

David F. Hult, Baltimore. Up to \$30,000 in outright funds for *Jean de Meun's ROMANCE OF THE ROSE and the Hermeneutics of Censorship*.

Julie R. Jeffrey, Department of History, Goucher College, Towson. Up to \$30,000 in outright funds for *Grassroots Antislavery: A Study of Abolitionist Women from the 1830s through the Civil War*.

Phillip McCaffrey, Baltimore. Up to \$3,000 in outright funds for *The Narcissistic Idol in Literature*.

Brendan S. McParland, Rockville. Up to \$2,100 in outright funds for *The Significance of the Holy Grail in Defining the Medieval Archetype*.

David P. Peeler, Department of History, United States Naval Academy, Annapolis. Up to \$30,000 in outright funds for *Ambivalent Revolutionaries: Photographers Alfred Stieglitz, Paul Strand, Edward Weston, Ansel Adams, and Minor White*.

Larry J. Schaaf, Rock House, Baltimore. Up to \$30,000 in outright funds for *Letters between Sir David Brewster, Sir John Herschel, and William Henry Fox Talbot: An Analytical Edition*.

Daniel H. Weiss, History of Art Department, The Johns Hopkins University, Baltimore. Up to \$30,000 in outright funds for *The Language of Art in the Age of Louis IX*.

Yolanda S. White, Baltimore. Up to \$3,000 in outright funds for *Mahatma Gandhi's Influence on the Philosophy of Martin Luther King, Jr.*

Josephine Z. Woll, Chevy Chase. Up to \$4,750 in outright funds for *Soviet Cinema and the Thaw*

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Humanities in Maryland

Maryland Bookshelf

The Maryland Humanities Council regularly announces the publication of recent books in the humanities written by Marylanders or about Maryland. Please let us hear from you when you publish.

Poetry

Fires at Yellowstone, Julia Wendell

Red Under the Skin, Natasha Saje

The Sky Conservator's Song, William C. Bowie

Sky Pond, Marta Knobloch

Fiction

Bayou, Pam Jekel

The Crawlspace Conspiracy, Thomas Keech

The Divorce: A Lawyer-Bashing Epic, Sylvan Shane

Don't Look Back, Glenn Moomau

Ghostrider One, Gerry Carroll

Kak Drenner, Howard Smead

The Keeper of the Ferris Wheel, Jack McBride White

Long Made Short, Stephen Dixon

New Guinea, William P. Mack

Once Remembered, Twice Lived, Roser Caminals-Heath

Point of Impact, Stephen Hunter

Risks, Barbara Cummings and Jo-Ann Power

Without Remorse, Tom Clancy



Children's Fiction

Amelia, Fred Wehr

Aunt Flossie's Hats (and Crab Cakes Later), Elizabeth Fitzgerald Howard

Chadwick Forever, Priscilla Cummings

Crazy Lady, Jane Leslie Conly

Down by the Enchanted Stream, Sally Bowen

Sundiata, Lion King of Mali, David Wisniewski

Surprise Party, Nicole Davidson

Time for Andrew, Mary Downing Hahn

Tumble Tower, Anne Tyler and Mitra Modarressi

Biographies and Autobiographies

Arthur C. Clarke: The Authorized Biography, Neil McAleer

Becoming Brothers, Arthur Waskow and Howard Waskow

Created Equal: The Lives and Ideas of Black Innovators, James Michael Brodie

Dream Makers, Dream Breakers, Carl T. Rowan

From the Resource Center

The following VHS tapes may be borrowed from the Maryland Humanities Council's Resource Center. For further information call Polly Weber at 410-625-4830.

Laurel, Maryland — Historic Crossroads

Gives an overview of this Maryland town from its prehistoric origins as the home of the Patuxent Indians up to the present day. Topics examined include Laurel's industrial past, its religious and cultural institutions, and its architectural legacy. (1994, 18 minutes)

Out of Ireland

Follows the flight from the famine-swept villages of nineteenth century Ireland to the industrialized cities of twentieth century America through the lives of eight immigrants. (1994, 111 minutes)

Workers at the White House

Shares the experiences and memories of several generations of White House employees. (1994, 33 minutes)

Freedom On My Mind

Tells the story of the Mississippi Voter Registration Project of the early 1960s through the recollections of organizers, student volunteers, and sharecroppers who campaigned for equal rights for African Americans. (1994, 110 minutes)

George Marshall and the American Century

Portrays General George C. Marshall, a U.S. Army Chief of Staff, leading the Allied victory in World War II and helping to create the Marshall Plan as Secretary of State. (1993, 88 minutes)

Arsenal of Democracy

Shows how the slogan *I Want You!* became the symbol of possible prosperity for Americans as many enlisted in the military at the end of the 1930s, and the mobilization for World War II allowed for new jobs in industry bringing an end to a decade of depression. (1993, 60 minutes)



Train station in Grantsville. Photo by Leo J. Beachy, courtesy of the Maryland State Archives, Special Collections (The Robert G. Merrick Collection) MSA SC 1477-5729.

Council Seeks Applications for Board Membership

The Maryland Humanities Council welcomes applications for possible vacancies on its Board of Directors. The Council is comprised of up to twenty-six volunteer members including six gubernatorial appointees. Drawn from academy and community, and representing all regions of the state, Council members contribute hundreds of unpaid hours reading and reviewing applications for funding, attending meetings, participating and assisting in fundraising efforts, attending funded projects, and representing the Council at regional and national conferences.

Applications are invited from residents throughout Maryland who by reason of their achievement, scholarship, and creativity in the humanities, or their knowledge of community and state interests are qualified to serve. Interested citizens who would like to be considered for membership should submit their resume, with a cover letter explaining their reasons for wishing to serve on the Council by August 31, 1995.



Maryland, Delaware and Virginia Railway car at Love Point. Photo by Robert Sadler, courtesy of the Maryland State Archives, Special Collections (The Robert G. Merrick Collection) MSA SC 1477-6387.

In Memoriam

Former board member Cresap Davis passed away on February 25, 1995. He joined the Board of Directors in November 1981 and served as its Chairman during 1987-88 prior to his retirement from the board in September 1989. The Maryland Humanities Council wishes to express its deepest sympathy to Dr. Davis's family.

Money Available

Nonprofit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the Council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less, should be submitted at least six weeks before your project begins. There are no set deadlines for minigrants. Regular grants requesting more than \$1,200 should be submitted by the following deadlines:

First Draft	Final Draft	Decision Date
June 15, 1995	July 31, 1995	September 16, 1995
October 16, 1995	November 30, 1995	January 20, 1996

Contact Margitta Golladay at 410-625-4830 for information on how to increase the cash donations to your humanities project through the Council's matching program.

Calendar of Humanities Events

The following programs, scheduled to take place between June 1995 and September 1995, are receiving funds from the Maryland Humanities Council. Council grants are made possible through major support from the National Endowment for the Humanities, Maryland's Division of Historical and Cultural Programs, corporations, foundations, and individuals. Since dates and times are subject to change, we recommend that you contact the project director before attending any event.

Exhibits

Permanent A Shot from the Past: Baltimore's Shot Tower

An exhibit examining the 19th-century Shot Tower's architecture, the process of making shot, and folklore surrounding the structure.

Location: Shot Tower, Baltimore
Contact: Dale R. Jones, 410-396-9911
Sponsor: Baltimore City Life Museums

Permanent Home Front in Frederick During the Civil War

An exhibit examining the impact of the Civil War on Frederick's families and communities by focusing on the Bear family, literally a house divided with the father enlisting in the Union army and the son in the Confederate forces.

Location: The Historical Society of Frederick County, Inc., Frederick
Contact: Gayle M. Denny, 301-663-1188
Sponsor: The Historical Society of Frederick County, Inc.

Permanent (Seasonal) Wheels of Fortune — Wye Mill's Golden Age

An exhibit examining the technology of this historic mill as well as the importance of the Eastern Shore as a wheat-producing region.

Location: Wye Mill, Wye Mill
Contact: Ralph Crump, 410-745-5125
Sponsor: Wye Mill Committee

Traveling From Cathedral in the Cornfield to Center City — The Development of the Old Goucher Neighborhood

A traveling exhibit, an interpretive brochure, and a walking tour examining the Old Goucher neighborhood by looking at its architecture, building uses, street layout, and social history.

June 1–30 Location: Parlor, Lovely Lane Church, Baltimore
June 3 Walking tour of the old Goucher Neighborhood
10:00 AM Call for details
July 1–31 Location: City Hall Rotunda, Baltimore
Contact: Eric L. Holcomb, 410-396-4866 ext. 5
Sponsor: Baltimore Heritage, Inc.

Through Simpsonville Mill Site Exhibit
August 31

An exhibit and brochure illustrating the growth and decline of the once thriving mill-industry in the Town of Simpsonville.

Tuesdays and Saturdays, 1:00 – 4:00 PM
and by appointment for groups

Location: Howard County Historical Society, Ellicott City
Contact: Phyllis Denman Knill, 410-461-1050
Sponsor: Howard County Historical Society

Through Daughter of Zion: Henrietta Szold and American Jewish Womanhood
December 10

An exhibit and interpretive programs examining the life of Henrietta Szold, who organized a pioneering immigrant night school in Baltimore, founded an American women's Zionist movement, and created social welfare systems in Palestine.

June 25 "Women in the Clergy" panel discussion
2:00 PM Location: Lloyd Street Synagogue, Baltimore
July/August "Ethnic Heroines" film festival – call for details
September 17 "A Deeper Look at 'Daughter of Zion'"
2:00 PM symposium
Location: Lloyd Street Synagogue, Baltimore
Contact: Barry A. Kessler, 410-732-6400
Sponsor: Jewish Historical Society of Maryland

Programs

Through July 1996	Changing Faces, Changing Places: Montgomery County, 1944-1994 <p>A traveling exhibit examining physical changes in four communities and the growth of the county's many ethnic populations.</p> <p>Location: Various sites throughout Montgomery County – call for details</p> <p>Contact: <i>Karen Lottes, 301-340-2825</i></p> <p>Sponsor: Montgomery County Historical Society</p>	Through Fall 1995	100 Babe Ruth Baseball Minutes <p>A series of 100 baseball minutes celebrating the life of baseball hero Babe Ruth broadcast on WBAL radio during the 1995 Orioles baseball season.</p> <p>Location: WBAL Radio 11, Baltimore Call for broadcast dates and times</p> <p>Contact: <i>Michael L. Gibbons, 410-727-1539</i></p> <p>Sponsor: Babe Ruth Museum</p>
September 22, 1995 – March 3 1996	Interpreting African-American History and Culture: The Derrick Beard Exhibition and Its Maryland Counterparts <p>A national exhibit on arts, crafts, and artifacts plus a complementary display of Maryland-made objects exploring the influence of African-American craftsmen in America accompanied by interpretive programs including a course on material culture, a collectors forum, a symposium, and an African-American Heritage day.</p>	Through Fall 1995	The Humanities in Maryland: A Dialogue <p>A series of radio broadcasts focusing on current issues in the context of the Constitution and the Bill of Rights and on the African-American experience in the nineteenth century.</p> <p>Location: WJHU-FM (88.1), Baltimore Call for broadcast dates and times</p> <p>Contact: <i>Dennis Kita, 410-516-9548</i></p> <p>Sponsor: WJHU-FM, The Johns Hopkins University</p>
September- October 1995	Three performances of historical African- American music - call for details <p>Location: Maryland Historical Society, Baltimore</p> <p>Contact: <i>Barbara Weeks, 410-685-3750</i></p> <p>Sponsor: Maryland Historical Society</p>	April 1995 – May 1996	Unearthing an Urban Landscape: The Carroll- Caton Garden <p>Recent archaeological investigations behind the Carroll Mansion uncovered historic foundations and over twenty thousand artifacts. Outdoor signs and an indoor display interpret the discoveries, which reflect the diverse uses of the site — a residence, brewery, saloon, school, and recreation center.</p> <p>Location: Carroll Mansion, Baltimore City</p> <p>Contact: <i>Louise E. Akerson, 410-396-3156</i></p> <p>Sponsor: Baltimore City Life Museums</p>

June 26 –
July 28 **Historical Archaeology and the Local
Community: A Public Interpretation Program
at the Bordley - Randall House Site**

Tours of the Bordley-Randall House site will help demystify the techniques and tools of archaeology while tours of the site will examine the social and economic conditions in the eighteenth and nineteenth centuries.

Location: Bordley-Randall House site,
9 Randall Court, Annapolis
Scheduled walking tours will take
place from 1–3 PM each afternoon;
a self-guided tour is also available.

Contact: Mark P. Leone, 301-405-1425

Sponsor: Historic Annapolis Foundation

Five Masterworks of Opera and Ballet on Video

A series of lectures and videos providing historical background as well as dramatic and musical analysis of classical opera and ballet.

June 30
7:30 PM Lecture by James M. Anthony on *Cavalleria
Rusticana* (Mascagni) and *I Pagliacci*
(Leoncavallo)

July 7
7:30 PM Lecture by Carl B. Schmidt on *Swan Lake*
(Tchaikovsky)

July 16
1:30 PM Lecture by Clifford Alper on *Così fan Tutte*
(Mozart)

July 23
1:30 PM Lecture by Clifford Alper on *Macbeth* (Verdi)

Location: Concert Hall, Fine Arts Center,
Towson State University, Towson

Contact: James Anthony, 410-830-2813

Sponsor: Maryland Arts Festival

July 20 **Galway Kinnell and the Cultural Legacies of
Romanticism**

Readings and discussion with Galway Kinnell,
one of America's most influential living poets.

2:00 PM Workshop with Galway Kinnell. Limited to
twenty people – call for details.

7:00 PM Lecture and poetry reading.

Location: Large Ballroom, University of
Maryland, Catonsville

Contact: James C. McKusick, 410-455-2164

Sponsor: University of Maryland, Baltimore
County

**Literary Workshops and Celebrity Readings
at ARTSCAPE '95**

A celebration of books and writers at Baltimore's ARTSCAPE '95, featuring readings by authors Jonathan Yardley and Patrice Gaines and literary workshops on children's literature, short stories, food, and mysteries.

July 22
2:30 PM Children's Literature: Panel discussion with
local children's authors MonaLisa DeGross,
Sally Foster, Kevin O'Malley, and Jerdine Nolen.
Location: Enoch Pratt Free Library, Baltimore

5:30 PM Writing About Food: Workshop with Rob Kasper,
The Baltimore Sun.

Location: Moot Court Room, Law Center,
University of Baltimore

Celebrity Reading by Patrice Gaines.

Location: Langsdale Auditorium, University of
Baltimore

July 23
2:30 PM Short Story Writing: Workshop with Raphael
Alvarez, *The Baltimore Sun*.

Location: Moot Court Room, Law Center,
University of Baltimore

5:30 PM Mystery Writing: Panel discussion with local
authors Barbara Lee, Dana Forgione, Louise
Titchener and Gallatin Warfield.

Location: Moot Court Room, Law Center,
University of Baltimore

7:30 PM Celebrity Reading by Jonathan Yardley.

Location: Langsdale Auditorium, University of
Baltimore

Contact: Claire Zamoiski List, 410-396-4575

Sponsor: Baltimore's Festival of the Arts, Inc.

Blue Upon Gray: Maryland and the Civil War

A series of six presentations, two exhibits, and two tours focusing on Maryland in the Civil War examining topics such as slave society, Maryland women in the war, key military actions in Maryland, and local politics.

- September 13
8:00 PM "'Maryland, My Maryland': The State in Crisis"
Lecture/discussion with Bruce Feinberg
Location: Rennie Forum, Prince George's
Community College, Largo
- September 20
8:00 PM "'Slumberers with the Just': Slave Society in
Maryland" Lecture/discussion with John Vlach
Location: Rennie Forum, Prince George's
Community College, Largo
- September 27
8:00 PM "'Potomac Calls to Chesapeake': The State at
War." Lecture/discussion with Fred Alexander
Location: Rennie Forum, Prince George's
Community College, Largo
- "The Bloodiest Day" - Exhibit
Location: Conference Rooms 3 and 4, Largo
Student Center, Prince George's
Community College, Largo
- September 30 -
October 1 "Antietam and Beyond" - Tour of Antietam with
an overnight stay at Harper's Ferry led by Joseph
Citro and John Schildt - call for details
- October 11
8:00 PM "'Sisters on the Plain': Maryland Women and
the War." Lecture/discussion with Jean Baker
and presentation by Juanita Leisch
Location: Montpelier Cultural Arts Center,
Laurel
- October 25
8:00 PM "'Stalking with Liberty': Maryland State
Politics in the Civil War." Lecture/discussion
with Thomas V. "Mike" Miller, Jr. and
David Gaddy
Location: Rennie Forum, Prince George's
Community College, Largo
- "Point Lookout Hospital" - Exhibit
Location: Conference Rooms 3 and 4, Largo
Student Center, Prince George's
Community College, Largo
- October 28 "The Flight of John Wilkes Booth" Tour
following the escape route of John Wilkes Booth
after Lincoln's assassination led by Joseph Citro
and Michael Kauffman - call for details
Contact: Joseph F. Citro, 301-341-3064
Sponsor: Prince George's Community College
-

Voices & Visions

A series of videos and discussions on the lives and works of selected American poets including Langston Hughes, Emily Dickinson, and T. S. Eliot.

- September 14
7:00 PM Start of six-week series meeting on Thursdays
Location: Harmony Hall, Oxon Hill
- September 21
10:00 AM Start of six-week series meeting on Thursdays
Location: Camp Springs Senior Center, Camp
Springs
- October 23
12:45 PM Start of six-week series meeting on Mondays
Location: Shaare Tikvah Temple, Temple Hills
Contact: Karen L. Arnold, 301-0596-5798
Sponsor: Maryland-National Capital Park
Planning Commission
-

September 1995 - May 1996 **Past and Future of a Planned Suburb:
Community History and Community
Planning for Middle River**

Four public programs including slide presentations, exhibits, oral history taping sessions, and hands-on assessments of cultural artifacts.

- September 1995 Community Planning meeting - call for details
- October 1995 "Glenn L. Martin Victory Celebration" - call for
details
Contact: John R. Breihan, 410-617-2427
Sponsor: Baltimore County Office of Planning
and Zoning
-

Programs Coming Soon

Two Humanities Events and Six Cable Television Shows

Literary symposia offer reading and discussion of the works of poet Sterling Brown and biographies of W. E. B. DeBois and Louise Colet. A series of six half-hour television interviews with notable authors will also air on Cable 8 in Howard County.

October 29

"Symposium on Biography"

Location: Smith Theatre, Howard Community College, Columbia

Contact: Ellen Conroy Kennedy, 410-730-7524

Sponsor: Howard County Poetry and Literature Society

After Victory: Conference on Post-World War II Transitional Changes in the U.S., 1945-1950

A community conference will explore the changes following World War II in American families, women's roles, housing, the media, and race relations.

Sponsor: Frostburg State University, Allegany County

Funding: \$8,000

Dates: September 21-23, 1995

Contact: Nicholas H. Clulee, 301-689-4215

In the Vise: The Baltimore and Ohio Railroad

An exhibit, gallery guide, lecture series, and living history encampment will explore Civil War topics such as the Pratt Street riots, hospital trains, the role of African American and women in the war, weaponry, and photography.

Sponsor: B&O Railroad Museum

Funding: \$7,372

Dates: September 28, 1995 - January 1996

Contact: Gerald Kuncio, 410-752-2462

Pre-Concert Seminars - Choral Music: Historical and Contemporary Cultural Influence

A series of pre-concert seminars before performances of choral works by Handel, Bach, Haydn, and Mozart will examine their works from the perspectives of religious history and musical language.

Sponsor: The Handel Choir of Baltimore

Funding: \$3,000

Dates: October 29, 1995 - May 19, 1996

Contact: T. Herbert Dimmock, 410-366-6544

St. Maries City, circa 1685

Two decades of research and archaeological investigations at Historic St. Mary's City have brought to light new evidence about Maryland's first capital. Scholars will use these clues to produce a map of the city in 1685 for an exhibit and interpretive handout and will discuss their findings at a public conference.

Sponsor: Historic St. Mary's City Foundation, St. Mary's County

Funding: \$13,797

Dates: October 1995 (unveiling) November 1995 (conference)

Contact: Henry M. Miller, 301-862-0960



Pandora's Box: Women in Classical Greece

An exhibition will examine women in classical Greece — the paradigm of classical beauty, marriage as a rite of passage and socialization mechanism, and mythical images of women. Associated programs include seminars, a teachers workshop and curriculum resource kit, docent training, a storytelling festival, and a family cultural day.

Sponsor: The Walters Art Gallery, Baltimore City
 Funding: \$18,705
 Dates: November 5, 1995 - January 7, 1996
 Contact: Diane B. Stillman, 410-547-9000

The Patapsco Female Institute: A Nineteenth-Century Historical-Archeological Garden Park

The Patapsco Female Institute educated hundreds of young women in the nineteenth century. A comprehensive program will interpret the history of the Greek-revival school and archeological sites through docent training, pre-visitation kits for school groups, two interpretive brochures, and a series of eighteen talks by scholars.

Sponsor: Friends of the Patapsco Female Institute, Howard County
 Funding: \$7,658
 Date: late 1995
 Contact: Lee M. Preston, Jr., 410-313-7065

A Contemporary View of Smith Island

Smith Island, Maryland's unique island community in the Chesapeake Bay inhabited by descendants of 17th-century English farmers, is the subject of a film for the island's visitor center. The film examines the role of the church, the islanders' distinctive dialect, the crab and oyster island economy, and the boats essential for work and play.

Sponsor: Crisfield-Smith Island Cultural Alliance, Somerset County
 Funding: \$1,200
 Date: Spring 1996
 Contact: Elaine Eff, 410-514-7653



Riding the Rails: Children of the Great Depression

A documentary film will feature oral history interviews with some of the estimated 250 children who were forced to leave their homes and "ride the rails" during the Great Depression.

Sponsor: Media Network, New York, New York
 Funding: \$10,000
 Dates: Spring 1996
 Contact: Michael Uys, 718-260-8012

Images and Voices of Greenbelt

The garden city of Greenbelt — one of three planned communities built by the United States government in the 1930s as a social experiment — will be examined in a permanent exhibit and three lectures. Electronic versions of the exhibit and lectures will be available through the Internet.

Sponsor: Friends of the Greenbelt Museum
 Funding: \$5,023
 Dates: October 18, 1996
 Contact: Sandra A. Lange, 301-883-5542

Programs Completed

Partners: Heart to Heart

A documentary recounts the story of an African-American lab technician and a white medical doctor who defied racial segregation to save lives. The two men, Vivien Thomas and Dr. Alfred Blalock, worked together at Vanderbilt and Johns Hopkins Medical Schools from 1930 to 1964 to pioneer both open heart surgery and modern shock trauma treatment.

Sponsor: The Saint Thomas Foundation, Nashville, Tennessee
 Funding: \$4,238
 Date: late 1996
 Contact: Andrea Kalin, 202-463-6154

Remember Maryland

The legacy of African and Native Americans in early Maryland is the subject of a film examining early settlement in St. Mary's City, indigenous tribes from the Chesapeake to Garrett County, the Revolutionary War period, and the life of Benjamin Banneker.

Sponsor: Heritage Museum of Art, Baltimore City
 Funding: \$12,045
 Dates: late 1996
 Contact: Steven X. Lee, 410-664-6711

Battle Creek Cypress Swamp: Human History and the Cypress Swamp

Humans have enjoyed and used the timber, wildlife, and water resources of the Battle Creek Cypress Swamp for over twelve thousand years. An exhibit will explore the benefits people derive from this natural resource and how their activities affected the swamp.

Sponsor: Battle Creek Nature Education Society, Calvert County
 Funding: \$5,885
 Dates: January 1, 1997 (opening)
 Contact: Dwight F. Williams, 410-535-5327

Pageantry and Weaponry of the American Revolution

Amid the sound and fury of drills, muster, and mock skirmishes at a Revolutionary War encampment, special presentations focused on eighteenth century women's fashions, the impact of the Revolution on Delmarva, and weapons used during the period.

Sponsor: Furnace Town Foundation, Worcester County
 Funding: \$4,020
 Contact: Suzanne Conner, 410-632-2032

Enjoy Yesteryear - A Heritage Festival

A day-long festival explored the rich heritage of Garrett County, including such themes as the rise and fall of the B & O Railroad, the chautauqua movement, coal mining, and Amish communities.

Sponsor: GFWC Civic Club of Oakland, MD, Inc.
 Funding: \$1,200
 Contact: Martha U. Jackowski, 301-387-6659

Down Memory Lane: A Tribute to African American Culture

A one-day festival of African-American culture in Southern Maryland featured an exhibit on military memorabilia, a living history portrayal of a Civil War soldier, presentations on genealogy and contemporary authors, and demonstrations on the history of cooking, hair care, and art.

Sponsor: Charles County Community College, Charles County
 Funding: \$1,200
 Contact: Kevin Christian, 301-870-3008

The Caribbean: A Creole Crossroads

A celebration of Creole languages and cultures in Martinique, Guadeloupe, and Haiti, the three principal French colonial islands of the Caribbean, was presented by poets and storytellers.

Sponsor: University of Maryland College Park, Prince George's County
 Funding: \$1,200
 Contact: Ralph Tarica, 301-652-6805

Nietzsche and Religion

As part of the 150th anniversary of Nietzsche's birth, three seminars examined the philosopher's relevance to religious thought through discussions on religion and art, interpretations of "God is dead," and the virtue of humility.

Sponsor: Towson Unitarian Universalist Church,
Baltimore County

Funding: \$1,200

Contact: Vivien Pietro, 410-823-1661

Historical Markers: A Door to Calvert County Heritage

Following a presentation on Maryland history, seventh graders visited and researched selected historical marker sites in Calvert County to develop a multimedia presentation available on computer for local schools and libraries.

Sponsor: Northern Middle School, Calvert County

Funding: \$970

Contact: Marianne Teague, 410-257-2851

From Concept to Concrete: Building Our Baltimore

Baltimore high school students joined architects and historians touring historical buildings and neighborhoods and discussing architectural terminology, construction techniques, historic preservation, and differences between 19th and 20th century planning ideals.

Sponsor: Historic Baltimore Society

Funding: \$1,200

Contact: Richard H. Nast, 410-922-3649

Making Sense of Archaeology – New Insights Into the Past

New revelations from archaeological sites in Maryland were featured in a one-day symposium. Scholars discussed artifacts and landscapes at the St. Mary's site in Annapolis, the lead coffin mystery at St. Mary's City, the War of 1812 revealed through underwater archaeology, and archaeological insights into a Chesapeake family and their slaves.

Sponsor: Maryland Historical Society

Funding: \$1,200

Contact: Judy Van Dyke, 410-685-3750, ext. 335

Women's Quilts, Women's Voices: The Quilting Tradition in the Lower Eastern Shore of Maryland

A quilt exhibit, two lectures, and oral histories of quilters examined the social, cultural, and economic history of women on the Eastern Shore.

Sponsor: Salisbury State University

Funding: \$1,200

Contact: Nancy Revelle Johnson, 410-543-6248

Moll Flanders: A Warrior Woman in Colonial Maryland

Using the novel *Moll Flanders*, students at Springbrook High School and at the University of Maryland participated in a collaborative course to discuss the history of Colonial Maryland.

Sponsor: Springbrook High School, Montgomery County

Funding: \$1,200

Contact: Nancy L. Traubitz, 301-989-5700

Andy Warhol's Ten Portraits of Jews of the 20th Century

An exhibit of a series of etchings by Andy Warhol of ten outstanding Jews of the 20th century was accompanied by an illustrated lecture examining Warhol's work as well as the personalities behind the portraits.

Sponsor: Jewish Community Center of Greater Baltimore

Funding: \$1,200

Contact: Claudine Davison, 410-542-4900

Creating Dialogues on Survivorship

Following a dramatic depiction of a Holocaust survivor, audience members participated in workshops discussing the social, religious, and historical aspects of this event.

Sponsor: Performance Workshop, Inc.
Funding: \$1,200
Contact: Maryln G. Robinson, 410-659-7830

Forging Community: Three Responses to the Challenges of Ethnicity and Religious Diversity

As part of the *National Conversation* initiative of the National Endowment for the Humanities, a symposium featured scholars in history, sociology, and religious studies examining how to maintain a sense of community in a society confounded by its diversity.

Sponsor: Institute for Christian-Jewish Studies
Funding: \$1,200
Contact: Christopher Leighton, 410-523-7227

Pre-Concert Seminars

Four pre-concert seminars before performances of Handel's *Messiah* examined the great oratorio from the perspectives of religious history and musical language. Audience members received a reading list and discography.

Sponsor: The Handel Choir of Baltimore
Funding: \$1,200
Contact: Thomas Herbert Dimmock, 410-366-6544

Damned in the USA

The screening of a film about censorship and the arts was followed by a discussion led by a documentary filmmaker and a medic critic. The audience explored issues surrounding the development and role of obscenity laws as they relate to the First Amendment protection of freedom of speech.

Sponsor: American Civil Liberties Union, University of Maryland School of Law
Funding: \$888
Contact: Rebecca A. Fenneman, 410-706-0580



Public Pre-Concert Seminar Series: Early Music, Contemporary Classical, and World Music

In a series of pre-concert seminars musicologists, composers, and critics discussed how chamber music has changed in the twentieth century, the history of brass band music in the African-American Pentecostal tradition, music and poetry from medieval England, and contemporary works composed for traditional ensembles.

Sponsor: Concert Society at Maryland, Prince George's County
Funding: \$3,786
Contact: Jeffrey Mumford, 301-403-4238

Free at Last: Images of Emancipation

A moving documentary drama based on archival letters from the nineteenth century brought to life the hopes and struggles of African-American men and women during the Civil War period.

Sponsor: Columbia Festival of the Arts, Howard County

Funding: \$4,178

Contact: Lynne M. Nemeth, 410-715-3044

George Frideric Handel and his Operas and Oratorios: Context, Text, and Music

A conference held in conjunction with the Maryland Handel Festival featured twelve scholars speaking on topics such as copyright problems in eighteenth century England, textual sources of librettos, religious attitudes, and dramatic values.

Sponsor: Department of Music, University of Maryland College Park

Funding: \$1,200

Contact: Howard Serwer, 301-405-5523



The B&O Railroad Station in Oakland, built about 1884, is the best example of the English Queen Anne style in Garrett County.

Influence of the Netherlands in the Colonial Chesapeake Region

Three scholars discussed Dutch influences in the Chesapeake region — the flight of the Lookerman family from Holland to the tolerant shores of Maryland in the 1670s, the work of Dutch craftsmen in the Colonial Chesapeake, and Dutch artifacts uncovered in archaeological investigations in Annapolis.

Sponsor: Hammond-Harwood House Association, Inc., Anne Arundel County

Funding: \$1,200

Contact: Stephen Patrick, 301-870-3008

Pre-Concert Talk and Program Notes

Two lectures and program notes concurrently published in a local newspaper provided historical background before classical music concerts in Allegany County.

Sponsor: Western Maryland Symphony Association, Inc.

Funding: \$750

Contact: Fred C. Bolton, 301-895-5881



B&O Railroad station located in the Washington County town of Weverton. Courtesy of the Maryland State Archives, Special Collections (The Robert G. Merrick Collection) MSA SC 1477-5173.



Alexis de Tocqueville on Americans:

An American will build a house in which to pass his old age and sell it before the roof is on; he will plant a garden and rent it just as the trees are coming into bearing; he will clear a field and leave others to reap the harvest; he will take up a profession and leave it, settle in one place and soon go off elsewhere with his changing desires Death steps in in the end and stops him before he has grown tired of this futile pursuit of that complete felicity which always escapes him.

Democracy in America Chautauqua

The Maryland Humanities Council, in association with Garrett Community College, will present the *Democracy in America* Traveling Chautauqua July 5–8, 1995 at Garrett Community College, McHenry.

What is a Chautauqua? It is a word with many meanings. It is a lake in New York state; a permanent religious and cultural institution that began there in 1874; a literary society that provided the first extension education in the United States; an association of brown canvas tents that visited the hamlets of the American heart-land between 1904 and 1930; an outdoor entertainment; a forum for the oratory of William Jennings Bryan and Clarence Darrow; and, since 1976, a humanities program in which scholars assume the costume and character of historical figures.

By turning to the past, to the world of Andrew Jackson and Alexis de Tocqueville, our Chautauqua will examine the American experiment as it was beginning to take shape. The focus of *Democracy in America* is the period between the death of Thomas Jefferson (1826) and the beginning of the Civil War. It was during this era, when the founding fathers had passed from the scene and the period of revolution was fading from people's consciousness, that America had to decide how (and whether) to implement its Enlightenment ideals. The America that we are today is in part the product of the events that occurred in and out of government during the age of Andrew Jackson. If we want to understand who we are, why we behave as we do, why we have resolved some issues in American history while others continue to strain our national experience, we need to look to the past for guidance. The *Democracy in America* Traveling Chautauqua is intended to do that in a way that will be as entertaining as it is earnest and searching.

On the following pages, you will find our evening Chautauqua schedule, a listing of daily workshops and breakfasts, and information on the participating scholars and their characters. We hope you will consider joining us in the cool mountain town of McHenry when we congregate under the big top for an evening of Chautauqua!

Editor's Note: This article contains excerpts from The Chautauqua Experience, by Chautauqua Director Clay S. Jenkinson.

The Maryland Humanities Council presents Democracy in America made possible by The Inland Empire Educational Foundation Humanities Coalition through a major grant from the National Endowment for the Humanities. Additional support has been provided by the following local sponsors: Bausch and Lomb, Inc., Beitzel Corporation, Book Mark'et, Devlin, Inc., Frostburg State University, Garrett Community College, Garrett County Arts Council, Maryland State Arts Council, Peters Fuel Corporation.

The Maryland Humanities Council would like to thank the members of the Chautauqua Coordinating Committee, Garrett Community College for their help in bringing Democracy in America to Western Maryland: Terry E. Norris, Chautauqua Coordinator, Garrett Community College; Patsy Baker, Garrett Community College; Joan Crawford, Garrett Community College; Emily Ferren, Ruth Enlow Library; Stephen J. Herman, Garrett Community College; Dottie Leighton, community representative; Lillian Mitchell, Garrett Community College; Paul Shogren, Garrett Community College; Fred Stemple, Garrett Lakes Arts Festival, and Augustine Twyman, Garrett Community College/Garrett County Arts Council.

Democracy in America Traveling Chautauqua

Schedule of Events July 5-8, 1995

Humanities scholars will appear in costume and character each night under the Chautauqua Tent at Garrett Community College as well as during the day at breakfasts and workshops for children and adults in locations throughout Western Maryland. Each evening program will begin with a performance by local artists. Admission is free. Sign language interpretation for the hearing impaired is available at every evening performance.

WEDNESDAY, JULY 5

- 10:30 AM **Frances Wright: *All [Wo]Men are Created Equal: Democracy and Feminism in Early America***
Hear excerpts from the Declaration of Independence and early feminist writers.
Mary Browning Senior Center, 104 Center Street, Oakland, 301-334-9431 ext. 135
- 2:00 PM **Domingo Faustino Sarmiento: *Git Along, Little Dogies: Western Cowboys***
Ride the range with cowboys through songs and hands-on activities in this program for elementary school children. Oakland Branch, The Ruth Enlow Library of Garrett County, 6 North Second Street, Oakland, 301-334-3996
- 8:00 PM **Folk Music by Tom and Susan Peterson followed by**
8:30 PM **Alexis de Tocqueville and Company**
Chautauqua Tent, Garrett Community College

THURSDAY, JULY 6

- 8:30 AM **Breakfast with Alexis de Tocqueville, P.T. Barnum, and Horace Greeley**
Twila's Old Mill Restaurant and Grill, 256 Maple Street, Friendsville, 301-746-8792
- 11:30 AM **Harriet Beecher Stowe: *The Moral of the Story Is ...***
Enjoy tales from Mrs. Stowe's childhood as well as stories she wrote for children in this program for children 9-12 years old. Accident Branch, The Ruth Enlow Library of Garrett County, 106 South North Street, Accident, 301-746-8792
- 2:00 PM **P. T. Barnum: *Run Away and Join the Circus!***
Sneak underneath the big-top to explore circus life and other mid-nineteenth century entertainments in this program for elementary school children. Grantsville Branch, The Ruth Enlow Library of Garrett County, 153 Main Street, Grantsville, 301-895-5298
- 8:00 PM **Hammers and Strings with Betty Mattingly followed by**
8:30 PM **Maria W. Stewart and Domingo Faustino Sarmiento**
Chautauqua Tent, Garrett Community College

FRIDAY, JULY 7

- 8:30 AM **Breakfast with Maria W. Stewart and Domingo Faustino Sarmiento**
Oak-Mar Restaurant, 208 North Third Street (Route 219), Oakland, 301-334-2007
- 10:30 AM **Alexis de Tocqueville: *Tocqueville Today: Alive and Well?***
Explore the health of Tocqueville's key ideas on democracy in the United States.
Mary Browning Senior Center, 104 Center Street, Oakland, 301-334-9431, ext. 135
- 1:00 PM **Horace Greeley: *Greeley's Travels***
Experience captivating nineteenth-century tales of overland travel adventures in this program for children ten years and older. Girl Scouts, Camp Hickory, behind Northern Middle and Northern High Schools, Route 219, Accident
- 8:00 PM **Highland Pipes followed by**
8:30 PM **Harriet Beecher Stowe and Frances Wright**
Chautauqua Tent, Garrett Community College

SATURDAY, JULY 8

- 8:30 AM **Breakfast with Harriet Beecher Stowe and Frances Wright**
Penn Alps Restaurant and Craft Shop, Route 40, Grantsville, 301-895-5985
- 10:30 AM **Maria W. Stewart: *Lost in History***
Discover the richness of African-American women's histories. Frostburg State University, Studio Theater in the Performing Arts Center, Frostburg, 301-689-4090
- 8:00 PM **Magician Ben Sincell followed by**
8:30 PM **P. T. Barnum and Horace Greeley**
Chautauqua Tent, Garrett Community College

About the Chautauquans



Sandra Kamusikiri (Maria W. Stewart) is an associate professor of English at California State University, San Bernardino. She earned her M.A. at the University of Iowa and both her B.A. and Ph.D. at the University of California, Riverside. Maria W. Stewart (1803–1879), a free black woman who lived in Boston in the 1820s and 1830s, was the first American-born woman to lecture in public on political themes, and likely the first African American to lecture in defense of women's rights. A pioneer black abolitionist and a woman of profound religious faith, Stewart was in the forefront of a black female activist and literary tradition that continues today.



David Fenimore (Horace Greeley) lectures in English and Western traditions at the University of Nevada, Reno. Horace Greeley (1811–1872) is best known for editing and co-publishing the *New York Tribune*, which he founded in 1841, and which in its weekly edition became the first national newspaper. In daily editorials Greeley pursued his passion for social reform. He helped form the Republican party and was instrumental in gaining the presidential nomination for Abraham Lincoln.



Sally Ann Drucker (Frances Wright) teaches in the English Department at North Carolina State University in Raleigh. She holds a Ph.D. from the State University of New York and an M.A. from Purdue University. Frances Wright (1795–1852) was born to a life of privilege in Scotland but traveled to America to find the freedoms she felt were missing in Europe. At a time when middle class and elite women were confined increasingly to the domestic sphere, she wrote and lectured against the institution of slavery and the subjugation of women. Forming a racially integrated utopian colony and publishing a newspaper were among her many accomplishments.

Richard Johnson (Alexis de Tocqueville) is a professor of American history and associate director of interdisciplinary studies at California State Polytechnic University, Pomona. He holds an M.A. and Ph.D. from the Claremont Graduate School. Alexis de Tocqueville (1805–1859) was a 26-year-old French aristocrat when he made his nine-month tour of the United States in 1831. His classic *Democracy in America* continues to provide insight and raise useful questions about the American experiment in republican government 150 years after its publication.



Doug A. Mishler (P. T. Barnum) is an assistant professor at Western Washington University. He received his M.A. and Ph.D. from the University of Nevada, Reno. Phineas Taylor Barnum (1810–1891) became America's first great purveyor of mass entertainment. Perhaps most famous for his "Greatest Show on Earth," Barnum also introduced the American public to Tom Thumb, the "Swedish Nightingale," Jenny Lind, and thousands of other "oddities" at his American Museum in New York City. A devoted Jacksonian democrat, Barnum lectured across the country on issues such as temperance, individualism, and the importance of civil liberties.



Sylvia Sherman (Harriet Beecher Stowe) is chair of the History Department at San Bernardino Valley College. She earned her M.A. in history from the University of California, Riverside. Harriet Beecher Stowe (1811–1896) is best remembered from her antislavery novel *Uncle Tom's Cabin*. This work, published in 1852, galvanized antislavery sentiments in the North. Preferring to speak through her pen and shunning public addresses as unfeminine, Mrs. Stowe addressed the most compelling issues of her day in 30 books and over 200 stories and articles. She was a staunch advocate of woman as the moral foundation of American civilization.



Daniel Kent Lewis (Domingo Faustino Sarmiento) teaches history at San Bernardino Valley College. He holds an M.A. and Ph.D. in Latin American history from the University of California, Santa Barbara, and has studied and worked in Argentina. Domingo Faustino Sarmiento (1811–1888) attempted to further republicanism and public education in his native Argentina. Although he received no formal education he read widely and wrote passionately about the social ills he saw in his country. Sarmiento traveled in the United States to observe the workings of a democratic nation and upon his return to Latin America published his reflections, much like Tocqueville had done before him.



"Chautauqua—A Century Ago"

While *Democracy in America* will be the first modern chautauqua to visit the Western Maryland town of McHenry, nearby Mountain Lake Park was the home of the Mountain Chautauqua established in 1881. More than two hundred cottages and houses, as well as four first-class hotels, accommodated visitors to the resort, which also housed sporting facilities and a tabernacle within its eight hundred acres. The resort was so popular that at the turn of the century an auditorium with seating for four thousand persons was constructed.

Although the chautauqua had a strong religious emphasis, the resort featured a combination of camp meetings and cultural activities each summer. Professors from Goucher College and Cornell and Boston universities provided college-level instruction in languages, literature, and the sciences. Lectures by notable guests such as William Jennings Bryan, Samuel Gompers, and President William Howard Taft were interspersed with visits from magicians, jugglers, and bell ringers.



Above: The Chautauqua Cottage was built in the 1890s as an annex to the Chautauqua Hotel. Below: Mountain Lake Park, home of the Mountain Chautauqua. Photo courtesy of the Maryland State Archives, Special Collections (Merrick Collection) MSA SC 1477-6435.



Maryland's Best Kept Humanities Secrets

The following Maryland museums have collections spotlighting the history of railroads. We suggest that you call before your visit, since hours and admissions are subject to change. You will also be able to get specific travel directions and information on special tours and events as well as handicapped accessibility.

B&O Railroad Museum Baltimore City

901 West Pratt Street, Baltimore
Contact: Nancy Fields, 410-752-2490
Open daily 10 AM–5 PM except
Thanksgiving Day and Christmas Day
Admission:

Adults	\$6.00
Seniors age 60+	\$5.00
Children 5–12	\$3.00
Children under 5	Free

Group rates also available

Located at Mt. Clare Station, the B&O Railroad Museum's collection includes over 120 original train cars and engines from the 1830s to the 1960s, many on display in the 1884 Passenger Car Roundhouse. An orientation exhibit, *America's Great Road*, explores the role of railroading in transforming America into an industrial nation and includes an operational telegraph and dwarf semaphore signal. A large HO model railroad layout is one of the museum's most popular displays. New in 1995 is the 1869 Carshop exhibit area where visitors may see the museum's rolling stock conservation program in progress.

SPECIAL EVENTS: June 1 – September 30, *Every Railroader a Soldier: The Baltimore and Ohio Railroad in World War II* (temporary exhibit); June 25, Chesapeake Antique Car Display; July 1–31, Display of the *Ferdinand Magellan*, FDR's Pullman car used during World War II; September 16–17, *All Aboard!* Days with special rolling stock open to the public.



B&O Railroad Museum Howard County

2711 Maryland Avenue, Ellicott City
Contact: Ed Williams, 410-461-1944

Hours vary according to the season – Memorial Day through Labor Day open daily except for Tuesdays. Monday and Wednesday through Saturday – 11 AM–4 PM Sunday – Noon–5 PM

Admission:

Adults	\$3.00
Seniors	\$2.00
Children 5–12	\$1.00
Children under 5	Free

Built in 1830, the granite stone station served as the terminus of the original thirteen miles of track between Baltimore and Ellicott's Mills. The nation's first steam engine, the *Tom Thumb*, made its debut on August 28, 1830 on these tracks. Ellicott City's B&O Railroad Museum offers a number of exhibits depicting the lives of the men and women who helped build the nation's railroad.

SPECIAL EVENTS: *The Civil War – A Local History*, a summer-long program recreating life in Maryland as it was during the war through living history presentations, model railroads, films, concerts, fashion shows, lectures, musket and drill demonstrations, and dances.



Brunswick Railway Museum Frederick County

40 West Potomac Street, Brunswick

Contact: Eleanor Milligan, 301-834-7100

Open April through December Saturday – 10 AM–4 PM Sunday – 1 PM–4 PM Memorial Day through the first weekend in October also open Thursday and Friday – 10 AM–2 PM Special tours can be arranged for groups of ten or more

Admission:

Adults \$3.00

Seniors \$1.50

Children 6–12 \$1.50

Children under 6 Free

Groups rates also available

The Brunswick Railway Museum is a railroad-life museum interpreting the steam train era (1890–1920) in Brunswick.

Two permanent exhibits, *Railroaders 1900: A Way of Life* and *Railroad Wife* help visitors experience life in the early 1900s. One of the museum's most popular exhibits is a large HO scale model railroad depicting all the stops along the Main Line from Union Station to Brunswick. A 1907 brick roundhouse and a restored 1891 train station are also located in the Town of Frederick.

SPECIAL EVENTS: October 7 and 8, 10 AM–5 PM, *Railroad Days*

Chesapeake Beach Railway Museum Calvert County

Mears Avenue and C Street, Chesapeake Beach

Contact: Harriet M. Stout, 410-257-3892

Open daily May through September daily 1 PM–4 PM April and October open Saturday and Sunday 1 PM–4 PM

Admission is free

The Chesapeake Railway Station Museum recreates the memories of the Chesapeake Beach bayside resort (1900–1972) and the railway that took visitors there until 1935.



Gaithersburg Heritage Museum Montgomery County

5 South Summit Avenue, Gaithersburg

Contact: Judy Christenson, 301-977-6469

Call for exact times and dates open

Admission is free

The Gaithersburg Heritage Museum offers exhibits on life in a small agricultural railroad town from 1870 to 1930 as well as outdoor rail car exhibits and tours of the 1884 B&O Station.

Hagerstown Roundhouse Museum, Inc. **Washington County**

300 South Burhans Boulevard, Hagerstown

Contact: Carroll F. Spitzer, 301-739-1998

Open Friday-Sunday 1 PM–5 PM

Admission:

Adults \$2.00

Children \$.50

The Hagerstown Roundhouse Museum complex represents railroading in and about the area since 1841. Its collection includes three complete railroad cars, artifacts and equipment, several model railroads, and photographs and videotapes.

Hancock Museum **Washington County**

Hancock Community Center, High Street and Pennsylvania Avenue

Contact: Marian Golden, 301-678-6308

Open April through October on the 2nd and 4th Sunday of each month 2 PM–4 PM

Admission is free

The Hancock Museum preserves a collection of local memorabilia including C&O Canal and railroad artifacts and a large photograph and postcard collection.

Industrial and Transportation Museum **Allegany County**

Western Maryland Station Center, Inc.,

Canal Street, Cumberland

Contact: Scott Burleson, 301-777-4141

Open May through November on Tuesday through Sunday 10 AM–Noon and 2 PM–4 PM

Admission is free

The Transportation and Industrial Museum, housed at the historic Western Maryland Station Center, contains hundreds of artifacts and numerous photographs from Allegany County's rich transportation, industrial, and cultural heritage.

Sudlersville Train Station Museum **Queen Anne's County**

Route 300 and Linden Street, Sudlersville

Contact: Carol Orange, 410-778-7384

Open August, October and December 2 – call for exact times and dates; also open by appointment

Admission is free

Located in the only surviving train station of the Queen Anne's and Kent Railroad, the Sudlersville Train Station Museum is dedicated to the collection, preservation, and exhibition of artifacts that tell the town's story and the impact of the railroad on the growth of the town. The collection includes railroad memorabilia including an old luggage wagon, an original teletype table and benches from the old station, and the original post office boxes from 1811. In addition, there is a permanent exhibit on Jimmy Foxx, a nine-time American League All-Star and Sudlersville's most famous son.



Western Maryland Railway Historical Society, Inc. **Carroll County**

Maryland Route 75, North Main Street, Union Bridge

Contact: Stanley D. Johnson, 301-739-3219

Open May through October Sunday 1 PM–4 PM; also open by appointment

Admission is free

The Historical Society maintains a museum of railroad history housed in a building built by the Western Maryland Railway in 1902. Its collection includes a centralized traffic control board that directed the "Fast Freight" trains on the Western Maryland between Hagerstown and Shippensburg and the call boards that told employees which trains they would be working. An N scale model railroad depicts Union Bridge when it was the major car repair shop as well as the terrain the railway ran through on its way to Cumberland.

An Interview with Dr. Robert J. Brugger

By Barbara Wells Sarudy



Dr. Robert J. Brugger

In this issue of Maryland Humanities we feature Dr. Robert J. Brugger, since 1989 acquisitions editor in United States history, the history of science and technology, documentary editions, and regional books at the Johns Hopkins University Press. Dr. Brugger received an A.B. in history from the University of Notre Dame in 1965, an M.A. in American history from the University of Maryland in 1967, and, after serving as an Marine infantry officer in Vietnam, a Ph.D. from Johns Hopkins in 1974. He has taught at the University of Virginia and in 1978-79 was a Mellon Faculty Fellow at Harvard University. His books include Maryland, A Middle Temperament: 1634-1980, which was nominated for the 1989 Pulitzer Prize in history.

How did you become interested in history?

I found my way to history by way of reading books — many of them, I recall, biographies of frontiersmen and

military and naval people. As a boy, I enjoyed history for its adventure, its effect on the imagination, its human drama. When I began my undergraduate work, however, I had the law rather than history in mind as a career goal. I finally decided that history — introducing students to history — would be more rewarding. By the time I got to Johns Hopkins, I concentrated in studies of the Old South because it offered such an interesting combination of American and un-American things. I was particularly interested in how different ideas about the Constitution may have helped to bring about the Civil War and how it was possible to develop a sense of morality that included viewing slavery as a “positive good.”

Why is history considered a part of the humanities?

Mostly, I suppose, because history enables us to explore the human spirit and condition in all variations and settings. We must always remember that history — along with math, science, and language — is one of the basic building blocks of learning. This is so because of its power to enrich and enlarge our thinking: It enables us to transport ourselves through space and time. It gives us perspective on the present and gets us thinking about alternative views of the future. It invites us to explore the minds and experiences of different people, classes, societies, cultures. It takes us any place we want to go, any time we want to visit.

In these ways history is wonderfully liberating. It works against provincialism — the belief that one's own life pretty much represents the order of things. It always helps us to know that others have had the same troubles, and much worse. History thus equips us to face life with a little more equanimity and a greater reservoir of empathy.

Tell me how the humanities are part of your present job.

I would say my work is intrinsically humanistic because it is about inquiry and expression. It's a job I like to think of as supporting and promoting the finest scholarship while also making what scholars have learned accessible to general readers. Both humanism, meaning the learned study of ourselves and society, and the humanities, meaning one's continuing education throughout life, play themselves out in the history list at Hopkins.

Is there a difference between “truth” in science and the humanities?

It is easier to talk of the pursuit of truth in the sciences because the object is to explain nature, to uncover natural laws. When we think we've discovered these natural laws, we cast them in terms of theories that enjoy great authority until someone successfully refutes them and we set them aside.

In the humanities — I'll focus on history — the object is less to *explain* than to *understand* (there being here a subtle but critical difference), and therefore the truths we seek are truly small “t” truths. The earliest professional historians spoke of practicing “historical and political science,” but we would deny that in any heroic sense one can do purely objective history (subject to falsification as in the sciences) or arrive at anything like historical laws or capital “T” truth. Instead, we try as best we can to discipline our subjectivity, examine the evidence as rigorously as we can, and then — based on the best evidence (as we see it) and the strongest logic we can manage — write provisional but defensible answers to questions about our past — questions about what happened but also how and why it happened.

This topic invites the comment that as far as I'm concerned postmodernists do students little service if they leave them with the impression that because historical writing is basically and irredeemably subjective (or "biased," as they say), it is thus impossible to do it in any meaningful or lasting way and that, if done at all, it is ultimately dismissable in the way Spiro Agnew derided the media and we ignore propaganda. It undermines the confidence and hope we must have as humanists to believe that we cannot arrive at defensible truths or that all "truths" are equal to one another — that all truth is relative, all cats gray in the dark. We humanists may not uncover Truth, but we owe it to ourselves to strive for reasonable explanations — truths that enable us to understand ourselves and our condition. Charles Beard (who had his own subjectivity, to be sure) said it best when he declared that written history is an act of faith.

Does your wartime service affect the way you do history?

I can only say, again, that we cannot avoid our own subjectivity; we must discipline it. Vietnam and military service as experiences probably have helped to give sharpness to my sense of (or at least curiosity about) how things work in human affairs, why people respond to adversity as they do or don't, and why people believe (remain loyal to) what they do. Vietnam encourages a sense of *realism* (I don't know of a better term) in the history I write — and I sometimes

believe I can detect a difference between how those who have served in combat and those who haven't define "real" and deal with how things work. Beyond that point, the Vietnam War decidedly drives the sense I have that, while we have to take history on its own terms, we cannot and should not shrink from what John Higham calls moral criticism. In this case I mean simply both the capacity to appreciate wartime experience and sacrifice and the willingness to ask sternly of a war's purpose.

In your position as editor, do you feel that you have a good deal of control over what scholars write?

Honestly, no, because while the editor may to some extent become a participant in the writing, he or she really serves as a coach on the sidelines. Of course, coaches can be important. At the outset, one nudges an author to stretch his thinking, take on certain subjects, or explore a line of inquiry; at the other end an editor helps with selecting what goes and what stays and in the shaping/tightening of the final manuscript. Editors and authors work together interactively, but I'd describe the ideal editor as a good friend of the project—never its master.

What are some future directions in history?

On the American side, I see a revitalization of political history —especially the reintegration of political and social history; some promising work coming together on

the interaction of European, Indian, and African cultures in the New World; and some interesting fresh possibilities in rural social history, if only because until recently that field has focused mainly on the urban experience.

Women's studies — while opening many doors, making it impossible any longer to write old-fashioned, male-centered history, and leading some people to go back and re-examine the "male experience" — eventually will prompt us to tackle something we have labeled "gender relations." We have at Hopkins a new series under this rubric, one gathering together books that look at the ways men and women have dealt with one another, developed expectations of one another, perhaps even defined themselves in terms of one another. We want the series to explore this fascinating succession of negotiations — an experience that surely deserves close scrutiny.

How does studying the past have an impact on your own mortality?

I doubt that anyone who studies history, anyone who is interested in generational change and conflict and in biography as a genre, can face life without a strong sense that we must *make it meaningful* — that we have to live for some purpose beyond ourselves. I think only when we do can we face the crisis of passing from this world with any sense that it was worth living in it.

The Fall 1995 issue of Maryland Humanities will feature

Pandora's Box: Women in Classical Greece,

An exhibit opening November 5, 1995, at the Walters Art Gallery.





The train is barreling down the track . . .

A moving train is a powerful, seductive machine. The rhythm of its momentum begs us all to jump on board. But sometimes, it is a good idea to step back for a moment.

Right now the train on our horizon is rolling full-speed-ahead to demolish the National Endowment for the Humanities. The

Maryland Humanities Council, which gets nearly 70% of its funding from the NEH, would be decimated by this train. Perhaps it is time to step back for a moment and look at the arguments for national funding for the endowment.

It is true that government cannot and should not fund everything. But in a democratic republic like the United States of America an educated voting populace is vital to the continuation of our government. Public discussions of the humanities — our history and our culture — help define our common democracy and shape our everyday lives. Over the past year, the Maryland Humanities Council encouraged this exchange in the 382 local programs that touched the lives of over 250,000 Marylanders.

The humanities make us aware that we are the custodians of our cultural heritage — its preservation and its legacy for future generations of Americans. Perhaps we all need to think a little more before jumping aboard the new "politically correct" train heading for the end of public discussion in the humanities.

Maryland

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HUMANITIES



Pandora's Box —
Women in Classical Greece

To Our Readers

One of the most interesting developments now going on in the scholarly world is the application of anthropology to classical archaeology, a discipline which has traditionally appreciated classical Greek art primarily for its aesthetic qualities. In recent decades, these ancient representations of Greek myths have become invaluable keys to the deep-seated values and anxieties of a society that is commonly regarded as the foundation of Western Civilization. When we examine perceptions about women in fifth-century Athens, we are learning a great deal about how human society has functioned and why we think as we do today.

Pandora's Box: Women in Classical Greece is the first-ever exhibition on ancient women. Organized by Dr. Ellen D. Reeder, the Walters Art Gallery's Curator of Ancient Art, *Pandora's Box* will be on view at the Walters from November 5 to January 7. The exhibit brings together 138 superb examples of marble sculpture, gold jewelry, bronze and terracotta figurines, and red-figure and white-ground vases borrowed from fifty-four public and private collections in fourteen countries. This dazzling array of masterpieces is a visual feast of many of the familiar Greek myths from our childhood. Examining the meaning behind these myths, the exhibition reveals that some human worries are almost timeless — from parental anxieties about uncontrollable teenage daughters to men's apprehension about society's survival if women reject the roles assigned them.

To emphasize the enduring relevance of *Pandora's Box's* themes, the exhibit is accompanied by a video photo essay by cinematographer Robert Dorsey and photographer John Dean. Filming was carried out this year on the Greek island of Karpathos, where women still wear traditional dress and where social customs and patterns of thinking are not very different from either fifth-century Greece or twentieth-century America. An exhibition catalog, published by the Walters in association with the Princeton University Press, provides a comprehensive study of myths, rituals, and customs surrounding women.

Serving as a cultural ambassador for Baltimore, *Pandora's Box* will travel on to the Dallas Museum of Art and the Antikenmuseum Basel und Sammlung Ludwig in Basel, Switzerland. Funding for the exhibit has been provided by the National Endowment for the Humanities, the National Endowment for the Arts, and the Maryland Humanities Council. The international sponsor is Ciba, a leading worldwide biological and chemical group, headquartered in Basel.

The Maryland Humanities Council is pleased to devote this issue of our magazine to the exploration of some of the themes found in *Pandora's Box*. Our special thanks to Dr. Ellen D. Reeder, guest editor for this edition of *Maryland Humanities*.

Barbara Wells Sarudy
Executive Director

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History
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Maryland

HUMANITIES

Maryland Humanities is a publication of the Maryland Humanities Council, an independent, nonprofit, tax-exempt organization. Council programs receive major support from the National Endowment for the Humanities; with additional funding from the Maryland Division of Historical and Cultural Programs; corporations, foundations and individuals.

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Dangerous Women

Mythical Beguilement in Greek Vase-Painting

By Eva Stehle

Greek mythology is a mirror of the cultural preoccupations of ancient Greece that changed with time and place, so naturally mythology is full of variant versions of stories. Vase-painting gives us a fascinating glimpse of the state of myth at approximately the time when Athenian tragedy was developing its sophisticated use of myth in the fifth century BCE (a later time than epics like the *Iliad* and *Odyssey*, roughly during the eighth century BCE). Reflected in red-figure vase-painting is a rich typology of anxiety-inducing images of women.

The Amazons were a race of women who simply rejected men and formed their own warrior society. Vase painters delighted in depicting combat between Greek warriors and the Amazons, who were foreigners as well as female and thus doubly "other." The Amazons always lost, so the vases assured their viewers that women could not really attain independence from men. Sometimes the women's sex was emphasized, as on the *kantharos* (drinking cup) by Douris on which Herakles administers the *coup de grace* to the Amazon queen — the painter emphasizes both her breasts and Herakles' thrust, providing an erotic subtext for the viewer.

Men were not always depicted as conquering heroes. After he had failed to recover Eurydike from the Underworld, Orpheus wandered through Thrace singing disconsolately, ignoring all women. Highly insulted, the women assaulted him, as the *stamnos* (wine vessel) by Hermonax shows. Morally this image condemns the women as barbarians lacking appreciation of music, but visually it bespeaks their sexual aggressiveness and Orpheus' youthful vulnerability.



Herakles administers the coup de grace to the queen of the Amazons. From the collection of the Musees royaux d'art et d'histoire, Brussels (Kantharos with Herakles and Amazons by Douris, ca. 490–480 BC).

Among devious women, Medea is a standout. Originally a goddess at Corinth, her "children" had graves in the temple of Hera, connected perhaps with initiation practices (symbolic death and rebirth) or with fertility. However, in an epic poem, now lost, she was included in the unrelated myth of Jason seeking the golden fleece — causing Jason's story to end in Corinth, where he abandoned her. Euripides' play *Medea* later turns her into a powerful emotional figure torn between love for her children and hatred of Jason. Greek vases, however, depict not Medea's psychology but her skill in the art of magic, including her

ability to rejuvenate the aged by dismembering and boiling them in a caldron with drugs. To take revenge on her enemy, King Aison, Medea tricked the man's daughters into dismembering him — and then withheld the drugs of restoration. A *hydria* (water jug) by the Copenhagen Painter shows the goddess demonstrating her technique on a sheep who leaps from the caldron in the prime of ramhood.

Odysseus' journey home from the Trojan War, as related in the *Odyssey*, was not the typical heroic monster-fighting adventure story but a series of

An insulted Thracian woman attacks Orpheus. From the collection of the Réunion des Musées Nationaux, Musée du Louvre, Paris (*Stamnos with Orpheus* by Hermonax, ca. 470 BC).



encounters with helpful or entrapping females. In a favorite episode Odysseus outwits the Sirens, immortal bird-women who sang so enchantingly that they caused sailors to sail toward the music, abandoning their journey to remain among the Sirens until death. Upon the advice of the sorceress Kirke, Odysseus filled his men's ears with wax and had them tie him to the mast. As he sailed by, the Sirens called to him, promising to sing of his glorious deeds at Troy and thus secure his place in the history of the world. The beautiful *stamnos* by the Siren Painter shows a finale not included in the *Odyssey* — a Siren throws herself off a cliff after failing to beguile the steadfast Greek hero.

There is another category of females who endanger men neither by seduction nor by force; they incapacitate them instead. Eos, goddess of the dawn, often snatched up an unsuspecting youth whose fate was to

be almost smothered with love eternally — an image, both alluring and frightening, of failure to mature and embrace mortality (see photograph on page 24). A much worse fate would be looking upon a Gorgon, for a mere glance turned one to stone. Of the three Gorgons, Medusa was the only mortal, and beautiful as well, according to the poet Hesiod. Medusa met her end at the hands of Perseus, who decapitated her while she slept by looking at her reflection in a polished shield. On a *hydria* by the Nausicaa Painter, Medusa is shown full-face, an

angle usually reserved for figures of fun-like satyrs. Originally the Gorgon was represented by a staring face with fangs, bulging eyes, and snakes for hair — an ancient evil-averting symbol. The Nausicaa Painter has tried to preserve the ominous Gorgon head but combines it with Hesiod's beautiful mortal Medusa.

Out of all these images of women, the Maenads provided the most ambiguous one. Possessed by Dionysos (who is far more than merely the god of wine), mythical Maenads dance wildly or run over the mountains. They handle snakes. They may suckle



Left—Medea demonstrates her magical abilities by rejuvenating a ram. From the collection of the British Museum, London (*Hydria with Medea* by the Copenhagen Painter, ca. 470 BC).

Right—Unable to enchant Oysseus, a Siren leaps to her death. From the collection of the British Museum, London (*Stamnos with Odysseus and the Sirens* by the Siren Painter, ca. 480 BC).





The beautiful Gorgon, Medusa, lies dead at the hands of Perseus. From the collection of the Virginia Museum of Fine Arts, Richmond (Hydria with Perseus and Medusa by the Nausicaa Painter, ca. 450 BC).

figure of Dionysos in the middle is actually a post with arms on which drapery has been hung; a mask forms the face. Offerings to the god include the round cakes hung on the branches that frame him, while the flute-player tells us that this is a ritual dance. The circle of ecstatic dancers goes right around the cup; on the back one woman holds a fawn at arm's length, while another dances, wine bowl in hand.

The dangerous women depicted in Greek vase-painting threatened the physical integrity of men, who responded with violent force. Yet the underlying sexuality and fascination with these beguiling women expose a real anxiety and a secret fantasy — that someday women might escape from the control of men and take possession of their own bodies and by extension their lives as well.

fawns or rend them limb from limb and taste the raw flesh. The *thyrsus*, a bamboo-like fennel stalk wound with ivy leaves at the tip, symbolizes their power. Euripides' *Bacchae* gives an awesome portrait of the Maenads, peacefully at one with nature but, when provoked, raging madwomen

who ultimately tear apart the king of Thebes. Maenads have a ritual analogue, dancing for Dionysos at various festivals, including one on a midwinter night atop the mountains of Delphi — a risky venture! Vase painters like to show a ritual dance and insert Maenads into it; the cup by Makron is a superb example. The

*Eva Stehle is an associate professor in the Department of Classics, University of Maryland, College Park. She was previously a visiting assistant professor at Brown University, Wheaton College, and Wellesley College. Dr. Stehle completed her undergraduate studies at the University of Pennsylvania and received her Ph.D. from the University of Cincinnati. She is the author of *Performance and Gender in Ancient Greece*, soon to be released by Princeton University Press.*



The Maenads dance in ecstasy around a figure of Dionysos. From the collection of the Staatliche Museen Preussischer Kulturbesitz, Berlin (Kylix with Maenads by Makron, ca. 490–480 BC).

Growing Up Female in Classical Athens

By Carol Benson

In classical Athens, a person's place in society was defined by his or her gender and, in a legal sense, a female's identity was always defined in relation to a male. A proper Athenian woman lived her entire life under the watchful eyes of a male guardian. As a child, she was in the custody of her *kyrios* (guardian), either her father or another male relative. Once married, she was given over to the custody of her husband. If her husband died, one of his male relatives — or perhaps even her own son — would assume custodianship.

The woman's role was first and foremost to supply her husband's *oikos* (household) with male heirs. If a woman proved to be infertile she could be divorced, a fate that was not uncommon. An oft-quoted passage from a Demosthenic law case (Pseudo-Demosthenes 59.122; trans. R. Sealey) states the situation clearly, if bleakly (and possibly exaggeratedly, for courtroom dramatics):

We have prostitutes for the sake of pleasure, concubines for daily care of the body, and wives for the purpose of begetting legitimate children and having a reliable guardian of the contents of the house.

Until she became a mother, a married woman was known as a *nymphe* (bride); once a mother, she was called *gyne* (wife). A girl prepared for her marriage from the moment of birth. Her wedding day was regarded as the most glorious of her life, and it occurred when she was about fourteen. Her husband was typically a great deal older, often about thirty. Men married when they were ready to assume the responsibilities of the

household, whereas women were given in marriage as soon as they were able to bear children.

The maiden who was ready for marriage was called a *parthenos*, and in the classical Greek view this was the moment when the female was at the peak of her physical strength, sexuality, and fertility. The figures of the *parthenoi* depicted in the dedicatory statues known as *Korai* are resplendent yet modest young women at the apex of their beauty and allure. The powerful heroines of Greek mythology, such as Atalanta and Iphigenia, are *parthenoi*, as are the more negative characters such as the Amazons and Medusa. Along with the positive powers associated with the *parthenos* came the potential that she would step out of her guardian's and society's control, even to the point of becoming mad or violent. Consider the daughters of King Proitos, who go mad and wander the countryside lowing like cows. The solution to such a precarious state was marriage (or in the case of Iphigenia, sacrifice).

The preparation for marriage was a process aimed at taming a girl's wild potency without causing her to lose her reproductive powers. As a young woman grew and matured, she participated in a variety of rituals that conditioned and socialized her for proper adult roles. A line in Aristophanes' play *Lysistrata* (641–47, after trans. H. Foley) encapsulates the variety of roles young girls might assume in Athenian rituals:

Once I was seven, I became an arrephoros (dew-carrier). Then at ten I became an aletris (grain-grinder) for the goddess. After that, wearing(?) a saffron robe, I was an arktos (bear) at



This poignant depiction of the loving interaction of a young woman with her baby on a grave relief shows the deceased's honored status as a mother. From the collection of Rijksmuseum van Oudheden, Leiden (Grave Relief with Mother and Child, 420–410 BC).

Brauron. And as a lovely young girl, I once served as a kanephoros (basket bearer), wearing a string of figs.

Only four girls between the ages of seven and eleven were selected each year to be the *Arrephoroi*. These girls, from noble families, took part in a nocturnal fertility ritual, carrying baskets with mysterious contents on their heads down through an underground passage beneath the Acropolis and returning with other contents, completing a cyclical journey. The baskets undoubtedly



Above – Dedicatory statues known as Korai represented young women who were at the peak of their physical strength, sexuality, and fertility. From the collection of the Acropolis Museum, Athens (Kore from the Acropolis, 520–510 BC). Photo by DAI Athens.

Right – These fragments depict Little Bears running full tilt in a ritual race. From the collection of Herbert Cahn, Basel (Fragmentary Krater with Little Bears, 430–420 BC). Photo courtesy Herbert Cahn.

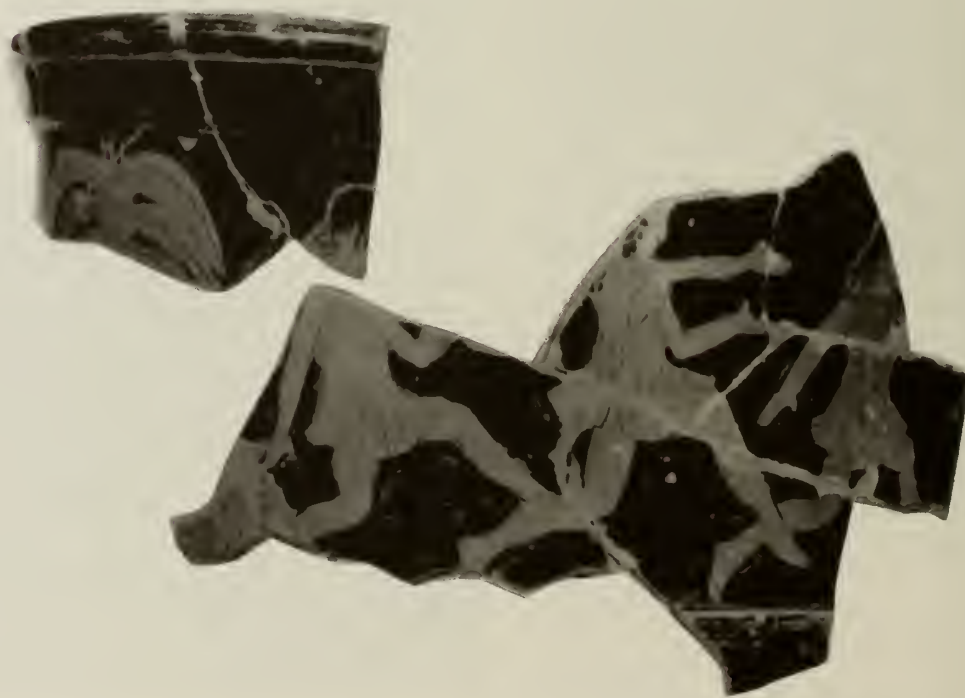
referred to the childbearing potential the girls would soon acquire. Many young girls also went to Brauron to “play the bear,” serving as *Arktoi* (Little Bears) in the cult of Artemis. Although the specifics of the service of the Little Bears are unclear, the culminating ritual is thought to have been a running race — chased by a “bear,” the girls’ wild natures were tamed and they emerged ready for the domestication of married life.

The crowning honor for an Athenian *parthenos* of noble birth was to be the *Kanephoros* (basket-bearer), carrying in a religious procession the sacred basket containing barley and the knife used for animal sacrifices on the altar of Athena (see cover photograph). The basket symbolized the female body as a vessel that would bear children for the polis, and hence the *Kanephoros*’

role honored the childbearing function of women.

Anthropologists have long noted that important rites of passage are often literal as well as figurative, as in the case of the procession of the *Arrephoroi* and the Little Bears’ race. The wedding ceremony also contained a literal transition, when the bride was transported on a cart by her husband to his family’s home. Such a journey is represented on a *kalyx krater* by the mythical bridal procession of Peleus and Thetis. Peleus can be seen mounting the chariot behind his bride, who is crowned by a small flying figure of Eros.

For her wedding, the bride was arrayed in elaborate finery, including gold jewelry and a diadem on her head, over which her veil was drawn until the moment of the *Anakalypteria*



(ritual unveiling of the bride). Her demeanor — like that of any proper woman in public — was characterized by *aidos* (modesty and restraint). This is depicted in Greek art by a closed silhouette, with arms held close to the body and eyes downcast until the moment when the veil was removed and the bride's eyes met those of her husband. A woman's gaze was considered so overpoweringly potent that this ritual represented the conjugal bonding of husband and wife.

It is illuminating to contrast the demeanor of a bride with that of *hetairae* (prostitutes) at a symposium, as seen on a drinking cup in Basel. These women exhibit the same open, even lewd, gestures and poses as the men, and gaze directly and openly at



The openly wanton stares of these prostitutes identify them as women unfit to share the households of proper Greek wives and daughters. From the Antikenmuseum Basel und Sammlung Ludwig, Basel (Kylix by the Tarquinia Painter, 470–460 BC). Photo by Claire Niggli.

their partners, conduct clearly marking them as women who could not share the same space with the proper women of the household. For although *hetairae* were free to come

and go, the place of honor in Greek society lay within the protected seclusion of the women's quarters, where the wives and daughters of citizens remained within the tight constraints of their domestication.



The wedding procession of Peleus and Thetis. From the collection of the Museo Archeologico Nazionale di Ferrara, Ferrara (Kalyx Krater by the Peleus Painter, ca. 430 BC).

Carol Benson is the assistant curator of ancient art at the Walters Art Gallery. She received her B.A. in art history from Oberlin College and is currently a Ph.D. candidate at Princeton University, where she received her M.F.A. in art history. Ms. Benson previously served as the curatorial associate in antiquities at the San Diego Museum of Art and as a research consultant to a private collection in Geneva, Switzerland. A lecturer in art history at both Mesa College, San Diego, and the University of California at Irvine, Ms. Benson is the author of numerous articles on classical antiquities.

The Agrarian Cycle and the Mysteries of Women

By Allaire Brumfield

The importance of agriculture in the economy and daily life of the ancient *polis* (city-state) can hardly be exaggerated. The vast majority of citizens depended on the land, so it is understandable that many of the Athenian festivals were linked to various events in the agrarian cycle. The success of a farmer's endeavors were far from guaranteed, and many factors, especially weather, could bring all his work to naught. It is no wonder that he turned to magic and the supplication of the divine at crucial moments in the growing cycle.

What needs more explanation perhaps is the key role given to women in the performance of agricultural magic. In antiquity women were rarely permitted a public role — they were viewed by men as dangerous but necessary nuisances. In a sentiment echoed throughout the long history of Greek misogyny from Hesiod to Clement of Alexandria, Euripides' Jason opines: "It would have been far better for men to have got their children in some other way, and women not to have existed." Unfortunately for Greek men, this dangerous tribe of women was essential to the production of their progeny and — because of their biological endowments — essential to the performance of agrarian magic.

The agricultural cycle was presided over by Demeter, goddess of cereal crops. In mythology Demeter, best known as the *mater dolorosa* of Eleusis, was enraged by Hades' abduction of her daughter Persephone (Kore). In her anger, the goddess caused a famine

over all the earth. After the restoration of her beloved daughter, Demeter showed her gratitude to the people of Eleusis by teaching them how to cultivate grain and how to perform her secret rites.

The most important of the rites revealed by Demeter was the festival of the Thesmophoria, held in the temple of Demeter in Athens just before the fall sowing. The ritual was performed by women who descended into underground *chasms* — perhaps man-made spaces under the temple — from whence they brought up wheat cakes in the shape of snakes and phalli as well as the remains of piglets which had been sacrificed at an earlier date. These were deposited on the temple altars, and those farmers who took some of the remains to mix with their seed grain were assured of a bountiful harvest.

The theme of ascent and descent is reiterated in the symbolism of myth and ritual. The first day of the Thesmophoria was called the *Ascent* or the *Ascent of Demeter*, but there was also a *Descent* and a *Descent of Kore*. Persephone's journeying back and forth between her husband and her mother served as a metaphor for the agrarian cycle. According to myth, Persephone rose up from the underworld every spring to spend two-thirds of the year with her mother. On a bell krater in New York, Persephone is shown rising up out of the ground, her face joyful at the sight of her mother. The torches held by Demeter and the presence of Hermes



Demeter, the goddess of cereal crops, with her daughter, Persephone. From the collection of the Acropolis Museum, Athens (Relief with Demeter and Persephone, ca. 410–400 BC).

(the guide of souls) remind us that Persephone will have to return to Hades, where she is now queen.

The women who descended into the chasms were not only entering the realm of fertility, they were also retracing the steps of Persephone and approaching the realm of the dead. Clearly the piglets, phallic cakes, and snakes are symbols of fertility. During their sojourn in the chasms these objects were penetrated by the forces of fertility that dwelt there so that later they could pass on the power of generation to the seed grain. The sow,

"It would have been far better for men to have got their children in some other way, and women not to have existed."

—Euripides

an ancient symbol of prolificacy, was the most common sacrifice to Demeter. "Piglet" was also a slang term for the pudenda. Thus a symbolic intercourse of phallic cakes and piglets takes place in the chasms, which themselves symbolize the womb of Gaia, the Earth goddess.

If man is the plow and woman the field, if the same symbols signify both her womb and the depths of mother earth, then woman conceals within herself the secrets of Persephone and Gaia and the mysteries of life and death. Man, for all his *teche* (craft) can never give birth nor can he approach

the primeval spirits of blood and soil who initiate woman into the mysteries of child-bearing. Even Freud noted the eerie *unheimlich* sensation experienced by man when he contemplates the feminine "secret place," his original home.

The anatomy of woman is secret and hidden, as is her mind, and in art her body was hidden by voluminous drapery. Thus, a stamnos in Munich shows Gaia rising up out of the earth delivering the baby Erichthonios to Athena. Meanwhile, Hephaistos — asserting his generative role — stands

as close to Gaia as he can, proclaiming with his nudity the unhidden, publicly displayed nature of masculine anatomy and perhaps claiming some role in this reduplicated process of birth from the earth and Gaia.

Female rituals had certain peculiar characteristics that distinguished them from the public sacrifices held by the priests and officials of the polis in honor of the gods. Men were forbidden to attend the rites, which were held in secret and often celebrated at night inside the temple precincts hidden from prying eyes, unlike more conventional rituals



Persephone returns from Hades. From the collection of the Metropolitan Museum of Art, New York (Bell krater with the return of Persephone by the Persephone Painter ca. 440 BC).



The Earth goddess, Gaia, delivers the baby Erichthonios to Athena. From the collection of the Staatliche Antikensammlungen und Glyptothek, Munich (Stamnos with Gaia, Athena, and Erichthonios by the Painter of Munich 2413, ca. 470–455 BC).

which involved public procession and sacrifice at the altar outside the temple.

Characteristic of the Thesmophoria were the verbal exchanges variously described as abuse, shameful talk, blasphemy, and jesting. The women were said to talk “as if they were in a brothel,” and to “shamelessly worship the male and female organs of generation.” Cakes baked in the shape of male and female sexual organs would be displayed as the priestesses whispered stories of “forbidden love.” Ancient commentators explained these as a commemoration of the mythological jests offered to Demeter to cheer her out of her mourning. Modern explanations have seen the women’s obscenity as a magical rite intended to wake up the earth and galvanize its fertility. Socially it allowed the women, normally so controlled in their behavior, to let their hair down. Just as ancient

Athenian men enjoyed hearing obscene jokes and abuse on the comic stage, so the women had a chance to express that most forbidden of emotions — aggression — at their fertility festivals.

Even this brief description makes it clear that the women who celebrated these agrarian mysteries were behaving in a way that was ordinarily prohibited to respectable matrons. Their virtue unprotected by a male chaperon, they indulged in language and conduct that was forbidden to them in their public or private everyday life. They spent the night feasting and drinking, indulging in improper language and behavior, even reclining at the table as men were wont to do at their symposia (which wives did not attend). Yet, however inappropriate the women’s behavior was by the standards of daily life, the Athenian state and their husbands supported the performance of these

mysteries, for try as they might, ancient men could not appropriate the secrets of women for themselves — only women knew how to give birth and were thus able to possess the secrets of both human and vegetable fertility.

Allaire Brumfield is a lecturer in ancient history at Towson State University. She was an adjunct professor for the Ithaka Program, Chania, Crete, the ancient studies department at the University of Maryland, College Park, and in continuing studies at the Johns Hopkins University. Between 1992 and 1993, Dr. Brumfield was a senior associate member of the American School of Classical Studies, Athens, Greece. She received her B.A. from Barnard College and completed her graduate studies in religion at Columbia University (M.A.) and the University of Pennsylvania (Ph.D.).

Woman as Prey

The Metaphor of the Hunt

By Ellen D. Reeder

If you were a ten-year-old girl in ancient Greece, the greatest thrill in your young life would be serving the goddess Artemis as a Little Bear. You would go to one of her temples and run naked through the sanctuary in a ritualistic ceremony symbolizing flight from a pursuing "bear." At the end of your service, you would be declared ready for marriage.

A young girl's service as a Little Bear was so central to her maturation that there is no doubt that Artemis was a pivotal presence in a girl's passage into marriage and motherhood. Why a virgin huntress should take such a deep interest in young girls is explained by the fact that, while Artemis derived enormous pleasure from hunting down mature wild animals, she was adamantly protective of their young until they were old enough to be hunted. Since Artemis was also regarded as the special protector of young girls, it is quite apparent that the ancient Greeks equated maturing maidens with young animals living free in nature.

We can learn more about this metaphor in the story of Kallisto and Zeus. Kallisto ("the fairest") was a beautiful maiden and a member of the virginal hunting band that accompanied Artemis. One day, Kallisto caught the eye of Zeus, who either raped or seduced her. When Artemis discovered that Kallisto was no longer a virgin, the goddess transformed her into a bear and then, either by mistake or intentionally, she slew her with an arrow. The myth tells us that when Kallisto indulged in her sexuality without permission, Artemis changed her into one of the wild



The goddess Thetis resisted the advances of mortal Peleus by transforming herself into a variety of animals. From the collection of the Staatliche Museen Preussischer Kulturbesitz, Berlin (Kylix by Peithinos, ca. 500 BC). Photo courtesy of the Walters Art Gallery.

animals whose behavior Kallisto had imitated. Clearly the tale links a young woman's loss of virginity with her identification as prey.

It is not surprising that a bear would be closely linked with the human female's virginity and sexuality. A mother bear nurses her cubs in the

same manner a human mother nurses, and the sow cares for her cubs for as long as two years, an extraordinarily long time in the animal world. A female bear's fierce defense of her cubs led Aristotle to comment that of all the creatures in the animal kingdom, only female bears and leopards were



A mother bear nursing her cubs. Photo by Donna and Lynn Rogers.

more ferocious than their mates. Bear culture can be described as a matriarchy, because the mother gives over part of her feeding ground to her maturing female cub, who must have a source of nurturance in order both to survive and to procreate. In many cultures, the mother bear is viewed as the mother of all animals. This belief probably stemmed from the fact that in the spring a mother bear emerges from her den with the cubs born during her winter hibernation. The

coincidence of the earth's reawakening and the sow's reappearance in the company of cubs caused the mother bear to be viewed as the ultimate symbol of maternity and rebirth.

The equation of human females with bears was, therefore, a completely positive image in Greek thought. Because Greek society viewed a young woman's fertility and sexuality as essential to the survival of the community, the culture did not seek to suppress the "bearness" of a woman. The ritual of the Little Bears was probably intended to accommodate those qualities within the ordered world that the girls would soon enter as brides at the age of about fourteen, and as mothers shortly afterwards. The ritual was performed to ensure that instead of becoming another Kallisto, young girls would explore their maturing bodies under society's surveillance and under society's rules.

If adolescent maidens were regarded as wild animals old enough to be hunted, it will surprise no one that men were viewed as the hunters. Indeed, in the Neolithic, even Paleolithic, age when the metaphor of woman as an animal surely first evolved, men were primarily hunters of wild game. What is remarkable is the longevity of this compelling image. Even today it is said that a woman is being "pursued" or has "suitors" or is a "good catch" or is "smitten." In Greek mythology one of the most graphic examples of this

image is the story of the mortal Peleus who was determined to have as his bride the goddess Thetis. She resisted his overtures by taking the forms of



Best known for her skill with a bow, the huntress Artemis was protective of young animals until they were old enough for the hunt. From the Musée du Petit Palais, Paris (Oinochoe by the Dutuit Painter, 500–475 BC). Photo courtesy of the Walters Art Gallery.

various animals, including a lion, a snake, and a dolphin. The couple's struggle was a popular subject with Greek vase-painters, as we see on a superb drinking cup from Berlin. While the animal shapes of Thetis's transformations attack the crouching Peleus, who neither loses interest nor loosens his grip, he follows the advice of a divine mentor who counselled him simply to hold on.

A more dramatic expression of male-female interaction as a hunt is found in the story of Amymone and Poseidon. The maiden, Amymone, sent with her water jug to find water, is accosted by the god of the oceans, Poseidon, who pursues her with his trident, a forked weapon used to harpoon tunny-fish. Downplaying the violence of Poseidon's threatening posture and lunging stride is Amymone's glance back at him.

We are reminded of the all-important moment of "seeing" in the Greek wedding ceremony, when the bride's veil is lifted off her face and the couple's eyes meet. Plato described the impact as if it were a current of electricity passing between bride and bridegroom, and other ancient writers left no doubt that it was the bride's gaze that initiated the spark. Indeed, the poet Alcman described a woman's gaze as more dissolving, more liquefying, than death. To the ancient viewer, Amymone's deliberate glance at Poseidon would have signified her willing responsiveness to his advance and her decision to activate her own formidable arsenal. On the lekythos by the Phiale Painter, the artist has further underscored Amymone's



acquiescence by depicting her left hand in the gesture of a Greek bride, who draws her veil away from her face to indicate her voluntary acceptance of the bridegroom.

The complexity of Poseidon and Amymone's encounter finds many parallels in Greek mythology in which the woman may initiate the interaction that develops into the pursuit, or the hunter himself becomes the hunted through the agency of a woman. The implied balance between man and woman renders even more convincingly the metaphor of their interaction as a hunt, where gratification has always been determined by the magnitude of the risk and the worth of the quarry.

Ellen D. Reeder is curator of ancient art at the Walters Art Gallery, Baltimore. She earned her M.A. and Ph.D. from Princeton in classical archaeology after completing her undergraduate studies at Wellesley. Dr. Reeder is a frequent lecturer and was a visiting professor in the department of classics, the Johns Hopkins University, and an assistant professor of art at the George Washington University.

Poseidon, god of the oceans, wields his trident in pursuit of the maiden, Amymone. From the Metropolitan Museum of Art, New York (Lekythos by the Phiale Painter, ca. 440–430 BC). Photo courtesy of the Walters Art Gallery.

Humanities in the Nation

The Mark of a Great Nation

Excerpts from the testimony of David McCullough — author, historian, and host of The American Experience — at the February 16, 1995 Interior Appropriations Subcommittee Hearing.

... A great nation places the highest value on the heritage of its art and literature, its own story. A great nation takes its measure by the quality of life of its citizens. A great nation takes care of its children, provides schools second to none, schools where painting and music are never dismissed as frills, never ever considered expendable. A great nation prizes its poets no less than the best of its politicians.

History is about time. Art transcends time. History teaches us who we were. Art expresses who we are. The arts and humanities can, at times, offer the best there is in life. They help define, they give validity and substance to the whole ideal of the "pursuit of happiness," far beyond material abundance or power. "When power leads man towards arrogance," said John F. Kennedy, "poetry reminds him of his limitations. When power narrows the areas of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses. For art establishes the basic human truth which must serve as the touchstone of our judgment."

... In the year 1814, after British troops burned the congressional library, and Thomas Jefferson offered to sell to Congress his own library of some 6,500 volumes as a replacement, a great debate ensued over whether this should be done. ... Critics decried the waste of federal money on "philosophical nonsense." A good number of the books were described by one member of congress as "worthless, in languages which many can not read, and most ought not." But Congress voted the purchase, \$23,950 for 6,500 volumes. It may be seen as the beginning of federal involvement in the arts and humanities, and today the Library of Congress is the largest, finest repository of knowledge in the world, a crown jewel in the national life.

The Lincoln Memorial, completed in 1922, is a great work of public art. Its colossal statue of Lincoln, an effort of thirteen years by the American sculptor Daniel Chester French, is indeed the greatest work of public sculpture in America and stunning testimony to the virtue of public support — public money — for the arts. It is costly, still — more than a million dollars a year for upkeep and guide personnel — and worth every Lincoln penny of that.

In the 1930s, during the hard times of the Great Depression, came the Federal Writers Project, the Federal Arts Projects, the Federal Theater Project, providing opportunity for writers and artists as never before. The Federal Writers Project alone

employed 12,000 people, among whom were young Richard Wright, Ralph Ellison, Eudora Welty, and Saul Bellow. The paintings, post office murals, and incomparable series of state guidebooks that resulted are among our national treasures.

... It is argued that because a few of the hundreds of programs sponsored by the Endowments have proven unworthy, or ill-conceived, or worst of all, flagrantly offensive, that therefore both the National Endowment for the Arts and the National Endowment for the Humanities should be done away with. That's absurd. It would be like saying that because of the Tailhook Scandal we must get rid of the Navy.

... Instead of arguing over cutting the life out of the existing programs of the Endowments, or ditching them altogether, we all ought to be joining forces in an effort to make them better, more effective, of still greater benefit to the country.

... more than two hundred years ago, a member of another congress, the Continental Congress, wrote privately of his fear that the future might be in the hands of members who would hold sway by "noise not sense, by meanness not greatness, by ignorance not learning, by contracted hearts not large souls."

As events would prove and to the everlasting benefit of our nation, he, John Adams, and others of the founders were Americans of abundant sense, learning, and soul, who not only valued education but knew it to be the foundation upon which depended the whole daring American experiment.

... John Adams, let us also not forget, was a farmer who worked his land with his own hands, whose homestead comprised all of four rooms ... you ... might well take to heart these wonderful lines written by John Adams in a letter to his wife Abigail:

I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history, naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry, and porcelain.

Recent NEH Grants

The following institutions have recently received grants from the National Endowment for the Humanities.

From the Division of Education Programs

Johns Hopkins University, Baltimore. Up to \$95,000 in outright funds to support production of a CD-ROM based, interactive edition of a classic work of modern theater for use in teaching undergraduate and advanced secondary school students. Jerome C. Christensen, Project Director.

Towson State University, Towson. Up to \$24,228 in outright funds to support a one-year study project to enable five humanities professors to consider how their disciplines include ideas on race, ethnicity, gender, and class relations which can then be included in introductory courses. John Gissendanner and Julie Ries, Project Directors.

From the Division of Public Programs

Coalition for Maryland History and Culture, Baltimore. Up to \$75,000 in outright funds to support eight forums combining lectures, dramatic presentations, and workshops interpreting African American history and demonstrating methods of preserving it. Judy D. Dobbs, Project Director.

Esprituth Films, Inc., Potomac. Up to \$550,000 in outright funds to support production of Part II in a three-part, three-hour documentary film about the life and work of Samuel L. Clemens (Mark Twain), 1835–1910. Sandra W. Bradley, Project Director.

From the Division of Preservation and Access

Museum Computer Network, Silver Spring. Up to \$231,556 in outright funds to support the development and testing of communications protocols to facilitate access to information about museum collections via the Internet. Robert A. Leming, Project Director.

University of Maryland, College Park, College Park. Up to \$181,095 in outright funds plus up to \$350,000 in matching funds to support the preservation microfilming of and improved access to 12,000 Japanese newspapers and newsletters published between 1945 and 1949 during the Allied Occupation. Marietta A. Plank, Project Director.



From the Division of Research Programs

Johns Hopkins University, Baltimore. Up to \$120,000 in outright funds plus an offer of up to \$200,000 in matching funds to support a system for electronic distribution of the 40 humanities journals published by the Johns Hopkins University Press. Willis Rogier, Project Director.

Up to \$7,000 in outright funds to support the publication of a volume of the papers of Dwight David Eisenhower, the third book in a four-volume set covering Eisenhower's first presidential term, 1953–57. Robert J. Brugger, Project Director.

Up to \$7,000 in outright funds to support the publication of a study of the working-class cafes of 19th-century Paris. Henry Y. K. Tom, Project Director.

Up to \$7,000 in outright funds to support the publication of a study of medicine and health care practice in 18th-century Germany. Jacqueline E. Wehmüller, Project Director.

Maryland Historical Trust, Crownsville. Up to \$120,000 in matching funds to support the enhancement of the electronic geographical information system for Maryland sites listed in the National Register of Historic Places. Maureen Kavanagh, Project Director.

Erik A. Mueggler, Baltimore. Up to \$14,000 in outright funds for *Spectres of Power: Religious and Political Imagination in a Yi Community*.

Jennifer G. Tucker, Baltimore. Up to \$14,000 in outright funds for *The Creation of a Photographic Language of Visual Communication, 1870–1920*.

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Humanities in Maryland

Maryland Bookshelf

The Maryland Humanities Council regularly announces the publication of recent books in the humanities written by Marylanders or about Maryland. Please let us hear from you when you publish.

Literature, Art, and Film Studies

American Artists of Italian Heritage, 1776-1945, Regina Soria

Celestina's Brood: Continuities of the Baroque in Spanish and Latin American Literature, Roberto Gonzalez Echevarria

Cinematic Vampires: The Living Dead on Film and Television, John L. Flynn

The Golden Age of Ivory: Gothic Carvings in North American Collections, Richard Randall

Hogarth: Art and Politics, 1750-1764, Ronald Paulson

John Gay and the London Theatre, Calhoun Winton

Lord Byron's Strength: Romantic Writing and Commercial Society, Jerome Christensen

Making Movies Black: The Hollywood Message Movie From World War II to the Civil Rights Era, Thomas Cripps

Thomas Hobbes: Skepticism, Individuality and Chastened Politics, Richard Flathman

History

America in the Age of Soviet Power, Warren I. Cohen

At the Head of the Bay: A Cultural and Architectural History of Cecil County, Maryland, Pamela James Blumgart, ed.

Chesapeake Steamboats: Vanished Fleet, David C. Holly

A Chronicle of War of 1812 Soldiers, Seamen and Marines, Dennis F. Blizzard

Climbing Jacob's Ladder: The Enduring Legacy of African-American Families, Andrew Billingsley



Descendants of War of 1812 Veterans, Dennis F. Blizzard

Exodus 1947, David C. Holly

The Golden 13: Recollections of the First Black Naval Officers, Paul Stillwell

Guarding the Fuehrer: Sepp Dietrich, Johann Rattenhuber and the Protection of Adolf Hitler, Blaine Taylor

The Hunt for HMC DeBraak, Donald G. Shomette

The Intellectual Construction of America: Exceptionalism and Identity, Jack P. Greene

Invented Truth: Soviet Reality and the Literary Imagination of Iurii Trifonov, Josephine Woll

Killing the Truth: Deceit and Deception in the JFK Case, Harrison E. Livingstone

Marylanders Who Served the Nation — A Biographical Dictionary of Federal Officials from Maryland, Gerson G. Eisenberg

My Baltimore Landsmen, Herman Taube

Railroad Ties: Industry and Culture in Hagerstown, Maryland, Susan Levitas, ed.

Raja Rammohan Ray, the Father of Modern India, Bruce C. Robertson

Poe Died Here: Recollections of Church Home and Hospital, Fred Wehr

From the Resource Center

The following video and audio tapes may be borrowed from the Maryland Humanities Council's Resource Center. For further information call Polly Weber at 410-625-4830.

Belle of Amherst

A play by William Luce examines the life of 19th-century poet Emily Dickinson, including her aspirations and inspirations. Actress Prudence Barry performs the one-woman show. (1992, audiotape)

Mark Strand

Mark Strand, Poet Laureate of the United States and consultant for the Library of Congress 1990–1991, discusses a variety of themes in his poetry, including contemporary and worldly issues. (1991, audiotape)

Edna O'Brien

Author of many novels, screen plays, and short stories, O'Brien reads from her novels *Time and Tide* and *Country Girl Trilogy*. (1992, audiotape)

Eileen Ni Chuilleainain

Irish poet Chuilleainain reads from her work which deals with religious turmoil in Ireland and the Irish historical identity. (1991, audiotape)

The Writing Life: Roland Flint with Lucille Clifton

Former Maryland Poet Laureate Lucille Clifton discusses her works including *Good Times* with Roland Flint. (1992, 30 minutes, VHS)



Money Available

Nonprofit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the Council (address and phone number on back cover).

There are two kinds of grants. Minigrants (requests of \$1,200 or less) should be submitted at least six weeks before your project begins; there are no set deadlines for minigrants. Regular grants (\$1,201 to \$5,000) should be submitted by the following deadlines:

First Draft	Final Draft	Decision Date
October 16, 1995	November 30, 1995	January 20, 1996
February 15, 1996	March 31, 1996	May 18, 1996

Please note — There will be only two funding cycles for regular grants during 1996.

Contact Margitta Golladay at 410-625-4830 for further information.

Maryland Humanities Council Elects Officers and New Members

The Maryland Humanities Council announces its new officers for 1994–95. They are: Dr. George H. Callcott, Chairman and President, former professor of history at the University of Maryland, College Park; Mr. Raymond V. “Buzz” Bartlett, First Vice Chairman, Director of Community and Public Relations for Martin Marietta, Bethesda; Robert B. Kershaw, Esq., Second Vice Chairman, managing principal of the commercial litigation firm of Ward, Kershaw and Minton, Baltimore; Gwendolyn E. Freeman, Fiscal Agent, teacher for English, psychology, theater, and communication arts at Stephen Decatur High School, Worcester County; and Professor Taunya Lovell Banks, Legislative Liaison, professor at the University of Maryland School of Law.

The Council also announces the election of three new members, Nathaniel Jones, Mara Mayor, and William M. Passano Jr. They take the place of retiring members Professor Reese Cleghorn, Dean and professor at the College of Journalism, University of Maryland, College Park; The Honorable Gilbert Gude, former U.S. Congressman; and Dr. Catherine R. Gira, President, Frostburg State University.

Nathaniel E. Jones Jr., Esq. is principal of the law firm of Jones & Associates, P.C. which he founded in March 1995. He was formerly a partner with the Baltimore law firms of Venable, Baetjer and Howard (1990–1995) and with Miles & Stockbridge (1981–1990). From 1977 to 1981, he served as a judge advocate in the United States Air Force. Mr. Jones serves on the board of trustees for a number of organizations including the Sheppard and Enoch Pratt Foundation, Inc. and Sheppard Pratt Health System, Inc., the

Baltimore City Life Museums, Inc., Southwestern Family Center, Inc., Tomorrow’s Child, Inc., Associated Black Charities, and Planned Parenthood of Maryland. He received a B.S. in electrical engineering from Cornell University and an M.B.A. and J.D. from Stanford University.

Mara Mayor is Director of the Smithsonian Associates, responsible for public programs for all ages, both on the Mall and across the nation. From 1983 to 1993 she was the director of the Annenberg/CPB Project. She is a former project officer in media programs at the National Endowment for the Humanities and was an assistant/associate professor of history at the University of Connecticut. She has served on a number of boards including the Federation of State Humanities Councils and the National Center for Telecommunications and Information Policy. Dr. Mayor received her B.A. from Brandeis University and her M.A. (history) and Ph.D. (American studies) from Yale University.

William M. Passano Jr., chairman of Waverly, Inc., an international publisher of medical and scientific books, journals, and electronic media, held the position of chief executive officer and president of Waverly, Inc., from 1971 to 1991. He holds a B.S. from Hampden-Sydney. Active in trade and allied associations, he is currently a director on the boards of First National Bank of Maryland, University of Maryland Medical System, Planned Parenthood of Maryland, and the University of Baltimore Foundation.

. . . Contemplate the place of the arts and humanities in our national experience. They are our map and our compass; they tell us who we are and where we come from — and, most important, they show us who we can become.

Too often we define our nation in terms of technological genius and our prodigious capacities for production and marketing. We forget that America was born of the human mind and spirit. The individuals who founded our nation were students of history and philosophy, thinkers as well as doers. The Constitution they devised for us, the blueprint for a form of government the world had never known, was fashioned from their knowledge of the past and their vision for the future. . . .

America has flourished for over 200 years because of our willingness to cultivate the human spirit. In these challenging times, when some are questioning the value of public support for the arts and humanities, we must remember that these pursuits are not a luxury that we can live without — they are a vital part of our national character, the motivating force that makes us who we are. . . .

— President Bill Clinton

Calling All Maryland Humanities Scholars

Share Your Knowledge With Others

The Maryland Humanities Council is pleased to announce the formation of a humanities Speakers Bureau. We are now accepting applications from prospective speakers for the 1996-97 season. Our Speakers Bureau will bring scholars and citizens together from across the state to analyze, interpret, and discuss ideas related to the humanities and to learn from one another.

GENERAL INFORMATION

What Is The Maryland Humanities Council's Speakers Bureau?

Our bureau will consist of eight scholars who will offer presentations to community groups. The Council will host a Dress Rehearsal in October 1996 which will allow representatives from various community groups the opportunity to preview the scholars' presentations. Each speaker will give three presentations per year from November 1 through October 31.

Who Is Eligible To Apply?

Any humanities scholar who is a resident of Maryland or who is employed in Maryland is eligible to apply. Scholars should be educated in at least one of the humanities disciplines; they typically possess an advanced humanities degree and remain abreast of studies in their respective fields. Scholars may be teachers (at some advanced level), researchers, writers, editors, librarians, archivists, curators, or persons otherwise professionally engaged in the humanities. Speakers must have interest, experience, and ability in speaking to public audiences and be willing to travel throughout the state.

How Are Speakers Selected?

A Council committee will review written applications and select finalists to audition on Saturday, April 13, 1996. Finalists will be asked to present a fifteen-minute preview of their topic and respond to questions from a selection committee composed of two Council board members and three community members. Eight scholars will be selected from this group to become the Council's Speakers Bureau scholars for 1996-97.

What Topics Are Appropriate?

Scholars may draw their themes from any humanities area from history to ethics, from ancient philosophy to modern art criticism. Topics must encourage discussion between the speaker and the audience.

Who Is The Audience?

Interaction with the audience is an essential part of the program. Audience members will be primarily out-of-school adults. Programs can be sponsored by nonprofit organizations such as libraries, museums, local governments, historical organizations, civic groups, senior centers, churches and synagogues, prisons, and ad hoc committees. Speakers may be invited to make presentations at universities, colleges, or schools as well.

What Is The Honorarium?

Speakers will receive an honorarium of \$250 per presentation plus travel expenses. Speakers will schedule their presentations at their convenience.

APPLICATION INSTRUCTIONS

Written applications **must be postmarked by February 15, 1996** and include the following:

Cover Sheet: Include your name, mailing address, and home and office telephone numbers.

Resume: Include information about your humanities qualifications as well as speaking experience outside the formal classroom.

Lecture Description: Give the title and a short summary of your proposed presentation, explaining how the humanities are central to it. Please note any audiovisual or hands-on materials your presentation will include.

Send your application to: Maryland Humanities Council, 601 North Howard Street, Baltimore, Maryland 21201-4585
410-625-4830 410-625-4834 (Fax)

Coming Attractions from the Maryland Humanities Council

No Grants Necessary!

Things are changing here at the Maryland Humanities Council. As our federal funding from the National Endowment for the Humanities decreases, we are starting to relax our guidelines a bit. The Council will begin to sponsor more programs that we organize and conduct ourselves. Our new plans will enable community organizations to bring public humanities programs to their local areas without having to struggle with writing a cumbersome grant proposal that complies with stringent federal regulations.

Humanities on the Road

A Free Speakers Bureau

One of these grant-free programs will be available in Fall 1996 when the Council will offer *Humanities on the Road*, a speakers bureau of outstanding Maryland scholars, available without charge to local civic and community groups and other nonprofit organizations.

Potential speakers will audition to ensure that they are at ease communicating with a broad public audience. We anticipate that the first *Humanities on the Road* speakers bureau will have eight humanities scholars, each of whom will make three presentations to communities throughout the state. Our first call for interested speaker-scholars appears on page 19 of this magazine. Auditions will be held in April 1996.

Programs available through *Humanities on the Road* might include a slide lecture on Maryland's early garden history, a living history portrayal of H. L. Mencken, or an illustrated talk about life along the Chesapeake Bay.

After the speakers for the coming year have been selected, organizational representatives and the general public will be invited to attend a *Dress Rehearsal* in fall 1996, where the speakers will preview their presentations. Community groups can book a program that day immediately after seeing it.

Organizational representatives unable to attend the *Dress Rehearsal* can review potential programs through a booklet describing each scholar's background and program topic. They may then send their booking request directly to the Council.

The Council will pay for the scholar's honorarium and travel expenses. All the organization must do is provide a space and an audience.

Humanities in Libraries and Community Centers

Free Reading/Discussion Programs

Another grant-free, community-based program encourages Marylanders to join together in local libraries and senior centers to read and discuss books focusing on themes such as the Voices and Visions of American Poets, Families, the Bill of Rights, and Democracy in America.

A Maryland scholar provided by the Council will present background information on the authors and their works and lead a discussion about issues raised in the reading. A list of the participating humanities scholars will be announced in an upcoming issue of our magazine.

The Council will pay the discussion leader's honorarium and travel expenses and supply the books and tapes to be discussed. The local library or community center will organize and publicize the program and be responsible for returning the books to the Council so that others may use them.

If your organization would be interested in hosting one of the Council's reading/discussion programs, please contact Judy Dobbs at 410-625-4830 for further information.

Humanities on Loan

A Free Humanities Resource Center

As an integral part of our grant-free programming, we will continue our popular *Humanities on Loan* program, the Council's expanding *Resource Center* filled with traveling exhibits as well as video and audio cassette tapes available to nonprofit organizations and individuals throughout Maryland. In each issue of our magazine we feature available resources such as Ken Burns's *Baseball* and *Civil War* series or the PBS production, *The Great Depression*. This year we plan to compile a catalog of resources and to expand our inventory. The only charge for borrowing materials is the cost of returning them to the Council by mail.

Humanities on the Airways

Public Radio Programs

This year Marylanders can continue to tune their radios to discussions of the humanities right in their own homes. Throughout 1995 and 1996 the popular two-hour-long *Marc Steiner Show* on WJHU, the Johns Hopkins University public radio station, will host humanities scholars discussing a variety of topics of interest to Marylanders.

The show will explore issues such as the Civil Rights movement in Maryland, the Constitution in today's world, and many more. Some programs will be studio interviews with live, call-in questions from listeners, while other shows will be scripted. Several will be recorded on location with Steiner talking to customers in an African-American barbershop in downtown Baltimore, farmers in Cecil County, Asian immigrants in Montgomery County, or watermen on the Eastern Shore. Each program reaches a listening audience of approximately 15,000, and tapes of each program are distributed to other public radio stations in Maryland.

Humanities on the Airways is funded in part by a generous grant from Allied Signal, Inc. with additional funding from the John J. Leidy Foundation, Inc.

Humanities in Public Housing

Family Matters Discussions

This coming year, for the first time, the Council will bring a project to public housing in Baltimore. *Family Matters* is a reading/discussion program planned for inner city youth (ages 12–18) along with an adult family member.

The program will take place at two public housing sites in Baltimore City where participating youth and adults will read books, short stories, and poems related to the theme of "family." The Council will provide each participant with a copy of the selected readings. All readings will be chosen based on discussions with project planners including librarians, literacy educators, and scholars to ensure that each reading has high humanities content coupled with ease in reading. The project also will involve young adult librarians from the staff of the Enoch Pratt Free Library as program planners and directors.

At each reading/discussion program, a scholar will talk briefly about issues raised in the chosen literature. Following the talk, a librarian will moderate a question-and-answer session between the audience and the scholar.

Family Matters is funded by a generous grant from the Margaret Alexander Edwards Trust.

This Little Light of Mine, I'm Gonna Let It Shine

Beginning Spring 1996, the Coalition for Maryland History and Culture will sponsor *This Little Light of Mine, I'm Gonna Let It Shine*, a series of six community forums designed to increase public understanding and appreciation of the rich and diverse history of the African American experience. The Coalition is comprised of the Maryland Humanities Council, the Maryland State Archives, the Maryland Historical Society, Preservation Maryland, and the Maryland Division of Historical and Cultural Programs.

Each conference will open with an address by a distinguished African American scholar. A community representative will follow the humanities scholar to present a local perspective on the scholar's topic. For example, after a scholar's talk on the history of school desegregation, a local teacher will speak briefly on his or her experience during the period.

Following a short break, coalition representatives will discuss the resources they have that can help communities learn about their history. They will also introduce their local counterparts in each community, such as the local historical society, preservation group, or library.

During the morning session a cultural activity will be available for the children of parents attending the program. Each family will be asked to pay one dollar to reserve space in this program. Children will join their parents for lunch, which will be provided free or at low cost. Participants may also wish to bring a bag lunch.

The afternoon will feature four concurrent workshops: "How can I learn about my family?," "What is oral history and why is it important?," "Photographs and documents: What's worth keeping, how can I save them?," and "Furniture, textiles, and other artifacts: What do they mean, how can I preserve them?"

At the end of the afternoon, a local gospel singer, church choir, jazz group, or blues group will close the day in celebration of African American heritage in Maryland. The project will take between March and October 1996 at sites in Columbia, Bowie, Princess Anne, Hagerstown, LaPlata, and Baltimore.

This Little Light of Mine, I'm Gonna Let It Shine is supported by a grant from the National Endowment for the Humanities.

Calendar of Humanities Events

The following programs, scheduled to take place between November 1995 and January 1996, are receiving funds from the Maryland Humanities Council.

Council grants are made possible through major support from the National Endowment for the Humanities, Maryland's Division of Historical and Cultural Programs, corporations, foundations, and individuals. Since dates and times are subject to change, we suggest you contact the project director before attending any event.

Exhibits

November 1995 Einstein Exhibit

An exhibit examining the humanistic character and impact of Albert Einstein's life and scientific work.

Location: World Wide Web, Internet

Contact: *Spencer Weart, 301-209-3174*

Sponsor: American Institute for Physics,
Center for History of Physics,
College Park

Through December 10 Daughter of Zion: Henrietta Szold and American Jewish Womanhood

An exhibit examining the life of Henrietta Szold, who organized a pioneering immigrant night school in Baltimore, founded an American women's Zionist movement, and created social welfare systems in Palestine.

Location: Jewish Historical Society, Baltimore

Contact: *Barry A. Kessler, 410-732-6400*

Sponsor: Jewish Historical Society of Maryland

Changing Faces, Changing Places: Montgomery County, 1944-1994

An exhibit examining physical changes in four communities and the growth of the county's many ethnic populations.

Through
November 16

Location: Gaithersburg City Hall, Gaithersburg

November 16 –
January 18, 1996

Location: Uptown Government Center,
Germantown

Contact: *Karen Lottes, 301-340-2825*

Sponsor: Montgomery County Historical
Society

Through
January 1996

A Railroad in the Vise: The Baltimore and Ohio Railroad in the Civil War, 1861-1865

An exhibit and interpretative programming will explore Civil War topics such as the Pratt Street riots, hospital trains, the role of African American and women in the war, weaponry, and photography. All lectures will be held at the B&O Railroad Museum, Baltimore.

November 1
6:30 PM

Lecture: *An American Bastille: Fort McHenry and Baltimore during the Civil War*

November 4
2:30 PM

Lecture: *Weapons of the Civil War*

November 8
6:30 PM

Lecture: *Maryland and the Civil War: The Role of African Americans and Women*

Contact: *Gerald Kuncio, 410-752-2462*

Sponsor: B&O Railroad Museum

Programs

Through
March 3, 1996

Interpreting African-American History and Culture: The Derrick Beard Exhibition and Its Maryland Counterparts

A national exhibit on arts, crafts, and artifacts plus a complementary display of Maryland-made objects exploring the influence of African American craftsmen in America accompanied by interpretive programming.

November 4
10:00 AM

Mini-course: *Building an African-American Collection: Finding, Collecting, and Evaluating*
Location: Maryland Historical Society, Baltimore
Contact: Barbara Weeks, 410-685-3750
Sponsor: Maryland Historical Society, Baltimore

Through
January 7, 1996

Pandora's Box: Women in Classical Greece

An exhibit and interpretive programming examining women in classical Greece — the paradigm of classical beauty, marriage as a rite of passage and socialization mechanism, and mythical images of women. Associated programs include seminars, a teachers workshop and curriculum resource kit, docent training, a storytelling festival, and a family cultural day. All programs will be held at the Walters Art Gallery.

November 11
9:50 AM

Seminar
Location: Graham Auditorium

November 12
1:30 PM

Family Cultural Day
Location: Studio, Renaissance Court

December 2
1:00 PM

Seminar
Location: Graham Auditorium

December 9
2:30 PM

Storytelling Festival
Location: Various galleries
Contact: Diane B. Stillman, 410-547-9000
Sponsor: The Walters Art Gallery

November 1995–
May 1996

Unearthing an Urban Landscape: The Carroll-Caton Garden

Outdoor signs and an indoor display interpreting recent archaeological discoveries at the Carroll Mansion which reflect the diverse uses of the site — a residence, brewery, saloon, school, and recreation center.

Location: Carroll Mansion, Baltimore City
Contact: Louise E. Akerson, 410-396-3156
Sponsor: Baltimore City Life Museums

The Fabulous Fifties: A Book/Discussion Series on a Decade of Anxiety

A reading/discussion series exploring the historical, cultural, and social changes that occurred in the United States during the 1950s.

November 1
15 & 29
7:00 PM

Location: South Cumberland Public Library, Cumberland
Contact: Susan Allen, 301-687-4749
Sponsor: Allegany County Library System

Blue Upon Gray: Maryland and the Civil War

A series of six presentations, two exhibits, and two tours focusing on Maryland in the Civil War.

November 1
8:00 PM

Lecture: 'Dawn of the Day': *Emancipation in Maryland* with Leslie Rowland

Location: Harmony Hall, Oxon Hill
Contact: Joseph F. Citro, 301-341-3064
Sponsor: Prince George's Community College



A youth falls victim to the charms of Eos, goddess of the dawn. From the collection of the Baltimore Museum of Art, Baltimore. (Bell krater with Eos and Kephalos by the Christie Painter, ca. 440 BC).

November 4 **Collage and Post-Communist Madness**

A symposium on contemporary Russian culture examining historical narratives and how they have been repressed, revised, and rewritten almost every year since the fall of the Berlin Wall.

Location: Fine Arts Recital Hall, University of Maryland Baltimore County, Catonsville

Contact: David Yager, 410-455-3188

Sponsor: University of Maryland, Baltimore County

Voices & Visions

A series of videos and discussions on the lives and works of selected American poets including Langston Hughes, Emily Dickinson, and T. S. Eliot.

November 6
12:45 PM

Continuation of a six-week series meeting on Mondays (series began October 23)

Location: Shaare Tikvah Temple, Temple Hills

Contact: Karen L. Arnold, 301-0596-5798

Sponsor: Maryland-National Capital Park and Planning Commission

Winds of Change: The Middle East

Reading/discussion program on the Middle East focusing on the following topics: Islam, the Arab world and the west, Palestinians and the Arab-Israeli conflict, and the Persian Arab Gulf. Scholars will lead each session.

November 7
& 21, 7:00 PM
December 5
7:00 PM

Reading discussion (continued from September)

Location: Caroline County Public Library, Denton

Contact: Florence de Nagy, 410-479-1343

Sponsor: Caroline County Public Library

A keynote address and panel discussion accompanying the opening of an exhibit featuring the oral history interviews of local World War II veterans. Call for time.

Contact: Alvin Garrison, 410-745-9367

Sponsor: Westside Historical Society

A series of pre-concert seminars before performances of choral works by Handel, Bach, Haydn, and Mozart examining their works from the perspectives of religious history and musical language.

November 12
2:00 PM

Location: Brown Memorial Woodbrook,
Baltimore

December 9
6:30 PM

Location: Second Presbyterian Church,
Baltimore

December 10
2:00 PM

Location: Church of the Redeemer, Baltimore

December 17
2:00 PM

Location: St. Paul's Episcopal Church,
Baltimore

Contact: T. Herbert Dimmock, 410-366-6544

Sponsor: The Handel Choir of Baltimore

A comprehensive program interpreting the history of the Greek-revival school and archeological sites through docent training, pre-visitation kits for school groups, two interpretive brochures, and a series of eighteen talks by scholars.

November 13,
December 11
7:00 PM

Flashlight walks/scholar talks

Location: Patapsco Female Institute, Ellicott City

Contact: Lee M. Preston, Jr., 410-313-7065

Sponsor: Friends of the Patapsco Female
Institute

November 20

The Poetry of Federico Garcia Lorca with Flamenco Interpreter

The poetry of Federico Garcia Lorca will be recited in Spanish and will be interpreted by flamenco singing. Narration about Lorca and the poems will be given in English.

Location: Towson Branch, Baltimore County
Public Library, Towson

Contact: Nancy Hirsche, 410-837-2926

Sponsor: The Hispanic Cultural Association of Maryland

Programs Completed

Beyond Category: The Musical Genius of Duke Ellington

Two lectures and an exhibit focused on the life and music of Duke Ellington.

Sponsor: Prince George's County Memorial Library System,
Prince George's County

Funding: \$1,000

Contact: Judith C. Cooper, 301-699-3500

Even Start Summer Reading Program

Parents and children from the Queen Anne's County Even Start Center and Centreville Elementary School participated in a series of book discussions focusing on children's literature.

Sponsor: Queen Anne's County Even Start, Queen Anne's
County

Funding: \$417

Contact: Jane Meneely, 410-758-4446

Asian Perspectives Symposium

A symposium complemented the exhibit, *Asian Perspectives*, which featured artwork by four contemporary artists who have been influenced by Japanese aesthetics and cultural traditions.

Sponsor: Rockville Arts Place, Montgomery County

Funding: \$1,200

Contact: Alison C. Dineen, 301-309-6900

Steamship Poster Show

A lecture and exhibit of posters from the 1920s through the 1940s depicting luxury steamship liners examined the history of inter-continental steamship travel and illustrated how culture has changed since that time.

Sponsor: Maryland College of Art and Design,
Montgomery County

Funding: \$500

Contact: David DuPuy, 301-649-4454

Steeped in History: Tea and Traditions

A conference offered illustrated lectures by nationally known scholars who explored the social, political, and economic importance of tea in early American culture.

Sponsor: The Natural and Historical Resources Division, The
Maryland-National Capital Park and Planning
Commission, Prince George's County

Funding: \$1,200

Contact: Susan Helmann, 301-779-2011

Lilith Panel Symposium

In Rabbinical writings Lilith, the first wife of Adam, rejected him for the company of Satan. A symposium focused on the Lilith myth and other cultural perceptions about women, power, and femininity in contemporary art and society.

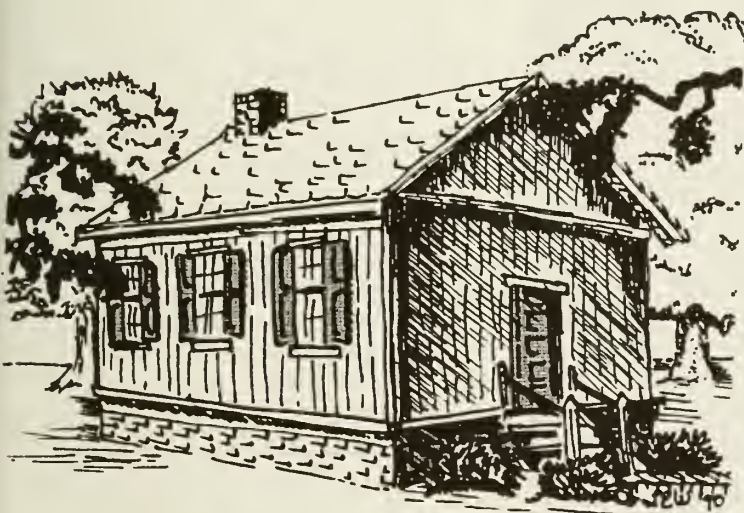
Sponsor: Rockville Arts Place, Montgomery County

Funding: \$1,200

Contact: Alison C. Dineen, 301-309-6900

Maryland's Best Kept Humanities Secrets

Autumn marks the return of many things, especially the beginning of school. While the era of one-room schoolhouses is long past, a few remain standing and provide a unique opportunity to experience these classrooms from yesteryear. We suggest that you call before you visit, since hours are subject to change. You will also be able to get specific travel directions and information on admissions and group tours as well as handicapped accessibility.



Mt. Zion One-Room School Museum

Worcester County
Ironshire Street, Snow Hill
Contact: Ruth Timmons, 410-632-0669
Open by appointment only

Built in 1869, this one-room school was moved from Whiton to its present location in 1959. The building has been refurbished with nineteenth-century texts and furnishings donated by former teachers and students.

Port Tobacco One-Room Schoolhouse

Charles County
Port Tobacco Town Square, Port Tobacco
Contact: Jay Lilly, 301-934-4313
Summer hours, Wednesday through Sunday, 12:00 – 4:00 p.m.
Spring and fall hours, Saturday and Sunday, 12:00 – 4:00 p.m.

Charles County history from the late eighteenth to late nineteenth century is explored through a historic one-room schoolhouse.

Seneca Schoolhouse Museum

Montgomery County
18600 River Road, Poolesville
Contact: Winsome Brown, 301-349-5657
Open March 15 through December 15
Sunday, 12:00 – 4:00 p.m.

The museum features an authentically-furnished schoolhouse with a carefully researched nineteenth-century school day program presented by a historically costumed teacher.

Boyd's Negro School House

Montgomery County
19510 White Ground Road, Boyds
Contact: David Martin, 301-972-0484
Open by appointment only

This restored one-room schoolhouse (1896–1936) features period furnishing, videotapes of graduates, and literature on the on the school and the community.

Wilson's One-Room Schoolhouse

Washington County
14931 Rufus Wilson Road
Clear Spring, MD 21722
Open by appointment only

The one-room schoolhouse was built in 1855 and contains period school furniture and other items.

An Interview with Dr. Hugh Ming Lee

By Barbara Wells Sarudy



Dr. Hugh Ming Lee

In this issue of Maryland Humanities we feature Dr. Hugh Ming Lee, since 1991 associate professor in the Department of Classics at the University of Maryland, College Park. Dr. Lee is a graduate of St. Mary's College of California (B.A.) and Stanford University (M.A., Ph.D.). He is an international expert in ancient athletics and is currently writing a book on the subject, The Program and Schedule of the Ancient Olympic Games.

How did you get interested in Western studies?

My father got the *World Book* encyclopedia for us and I used to get up in the morning and just start

reading it. When I saw something interesting, I would check the cross references and spend literally hours reading about the various aspects of history. I guess history was my great love as a child. There was a series of junior biographies, orange with black silhouettes on the cover, and I think I read all there were except for one or two the library didn't have.

I went to a Catholic school and we studied American and world history from about the fifth grade on up. We also learned about church history, which is Western history. We would study little chapters on ancient Greece and the Middle Ages and later I would slip back to the encyclopedia and look those up and run across Aristotle and Plato and think "Wow, this sounds

exciting! Someday I should actually read these guys." It wasn't until I went to college that I finally studied their works.

Since we are sharing lunch, can you tell me about the meaning of food in different cultures?

I think there is a difference in the way Americans look at food and in the way a culture like Italians look at food. Actually, Italians and Chinese are very similar, in that food is the center of life. When Italians eat, the meal goes on for two or three hours. In Cantonese there is a phrase, "Have you eaten rice?", that is used as a greeting. It is not necessarily an invitation to share a meal, but is somewhere between the literal and the functional and shows the importance of sharing food in their lives.

What are the most striking differences between the Eastern culture you grew up in and the Western culture that you were schooled in?

I always felt that the Chinese culture had a sense of family, of values education and discipline. We respect our elders, I think. You have a sense of hierarchy growing up as a child.

Was there a deep sense of structure in the ancient Greek family?

I don't know. When you read Greek tragedies what you see are dysfunctional families. But one of the trends in modern classical studies in the past twenty years has been to look at the sociological aspects as well. You have to look at inscriptions, at laws . . . at things that are maybe not as flashy, not as spectacular as the *Iliad* and the *Odyssey*. When you travel the world and visit museums you can see over the last two decades a real attempt to reconstruct the everyday life of middle-class people.

Can you talk about the role of women in ancient Greece?

One distinction we make is between the women in Homeric times and those in classical Greece. Homeric women seemed to play a very prominent role and indeed are often shown as being smarter, more clever, more decisive than their husbands. Women from classical Greece are seen to be under much greater legal constraints and their lives in many ways were pretty much confined to the household . . . staying inside the house, taking care of the children, tending to the weaving and the slaves, that sort of thing.

What would a woman be allowed out of the house for?

There's a wonderful bit in a play by Euripides about how at certain times of the year the women had their own special festivals where they would go and respond to Dionysus, who is not just the god of wine, but also the god of theater which is a catharsis of our emotions. Psychologically the festivals make sense to me because there are two sides to everyone, the logical, rational side and the emotional side — and there is a place for both in our lives.

Tell me how studying the humanities has affected your outlook on your own mortality.

Well, having gone to Catholic schools and to catechism, I grew up with the idea of an afterlife and a just and personal, loving God. When you read the ancient writers, you don't have that to fall back on. There is a wonderful image, in Homer I think it is, that once the breath is past the barrier of your teeth there is no coming back; once you breathe your last, you're dead. So this life is it.

That is why Achilles would rather be a poor man working for a peasant than to be a great man in the Underworld. Because up here you have your body and without your body you cannot fully be yourself. Odysseus tries to hug his mother, but he is unaware that she has died. She looks exactly like she did in life, but she is just a shadow, a ghost of herself, so that when Odysseus tries to touch her all he grabs is air. So what you are supposed to do is look at human life as being final.

You have to realize that most people didn't have the book of Revelation to promise them an afterlife that's going to be better than this one. To me the dominant theory found in Greek

literature is this idea of the finality of death and the importance of this life, how you have to try to make things good now. In a way, the hope of an afterlife can be a crutch which may distract you from the things that need to be done. I think in some ways I am much more conscious of my mortality for studying the humanities.

Another thing you have with the Greeks is the idea that all human beings are basically the same and that human beings constantly screw up. Like Mickey Mantle, my baseball hero — the Greeks would have said, "Yeah, he was great man in many ways, but he was human so he screwed up." The great surprise would have been if he didn't. So the Greeks would have understood heroes like Elvis, JFK, or O.J. Simpson. But in America, we want our heroes to be almost pure, not like one of us. We want our heroes to be Boy Scouts, Cal Ripken, John Wayne walking up to the bar and ordering a glass of milk, that kind of thing.

Is teaching the most exciting thing you've ever done?

Sharing ideas is a bit like cooking a dish and asking somebody to taste it and watching their face light up when they taste what you wanted them to taste. Teaching is wanting to see the light come on in someone's eyes.

The Winter 1996 issue of
Maryland Humanities
asks the question:

Ethics in Advertising?

CLAXTON'S
Patent.



EAR CAP.

For remedying Prominent
Ears, Preventing Disfigurement in after life.

In all sizes.

Send measure around head, just
above ears; also from bottom of lobe
of ear over head to bottom of other
ear, not under chin. Price \$1.25.

BEST & CO.

60 & 62 West 23d Street, N. Y.

This year we have seen the best of times and the worst of times.

On the one hand, a fierce debate began nationally over funding for the National Endowment for the Humanities, where we get the majority of our support. The National Endowment for the Arts and the National Endowment for the Humanities were often confused in the harangue and both were tarred with the same broad brush.

On the other hand, here in Maryland, we had one of our most rewarding years ever. Last year we funded 339 programs in 80 local communities reaching over 1,200,000 Marylanders. We sent 14,000 people our free magazine, Maryland Humanities, which you are reading now. We sponsored call-in talk shows about Maryland's history and diversity on public radio. We even brought Chautauqua performers to Deep Creek Lake to celebrate the Fourth of July.

Now back to our national problem. What we do know for sure is that the budget for the National Endowment for the Humanities appears certain to be cut 30–40 percent. Without adequate local funding, we will be reduced to consuming culture provided by the media in New York and Hollywood, rather than our own. We need your support now more than ever.

We realize how hard it is to give to a place that isn't a place. We have no museum or library of our own — we sponsor programs in other cultural institutions across the state. Many times participants don't even realize that our funding made these programs possible. We don't sponsor elegant balls or flashy fundraisers. We are not allowed to fund direct social action or political advocacy. We are pretty low-profile. In fact, most Marylanders don't know we even exist, but that's okay. Our reward comes from bringing people together at the grassroots level to examine the traditions and debate the ideas that shape our common democracy.

Maryland

HUMANITIES

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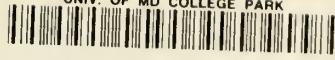
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